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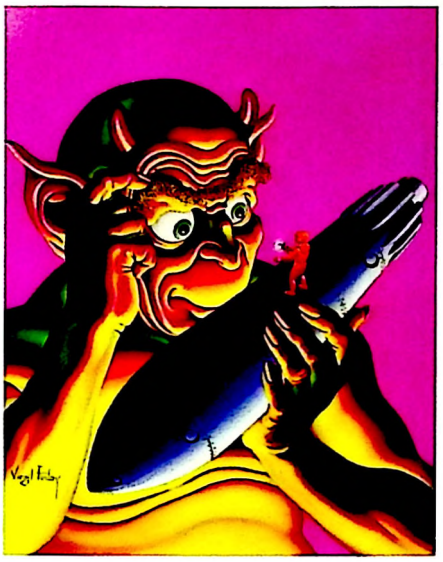

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From the Editor...

I wanted to take this space to thank everyone who supported our recent Kickstarter project, *Walter Baumhofer* by David Saunders. For those of you who may not have received an email from me about this new book (and I know some of you are not be connected to the internet at all), we have produced a new hardcover on the life and art of Walter Baumhofer. It's a 224 page, full color book featuring over 300 illustrations of pulp covers, drawings, photographs, and original magazine illustrations representing some of the best works produced during Baumhofer's long career. This book is available now, and may be ordered through the mail or from my websites—www.TheIllustratedPress.com or www.Illustration-Magazine.com. You will find an advertisement for the new book on page 63 of this issue.

And speaking of Kickstarter, there have been a few other great projects you should know about. Jim Vadeboncoeur, Jr. launched a campaign to fund the latest issue of *ImageS* magazine, and the campaign was a great success. You'll find a review of the latest issue (#13) on page 79. If you love Golden Age illustration art, and I know you do, this is an absolutely essential purchase. It's available now.

Also be on the lookout for Robert Garcia's upcoming *The Collector's Book of Virgil Finlay*, pre-viewed in this issue starting on page 36. It's going to be spectacular!

Daniel Zimmer, Publisher

the

gallery

Victor Clyde Forsythe (1885-1962)

Top-Notch Magazine
August 15, 1921

"The Race is On" - 1921
Oil on Canvas, 32.5" x 23.5"

Victor Clyde Forsythe was a celebrated cartoonist as well as a Western painter. He was a major influence on Norman Rockwell, his friend and studiomate, having urged the young Rockwell to submit his work to the *Saturday Evening Post*.

"The Race is On" depicts President Theodore Roosevelt, driving a Model T Ford in a race against a mounted cowboy. The amusing juxtaposition of seeing the old Rough Rider driving the new automobile, and the young cowboy riding a horse, reveals the artist's sense of humor. The event is rendered in the warm desert colors for which he is justly famous. This painting was used for the cover of the August 15, 1921 edition of *Top-Notch Magazine*, a popular publication of the time.

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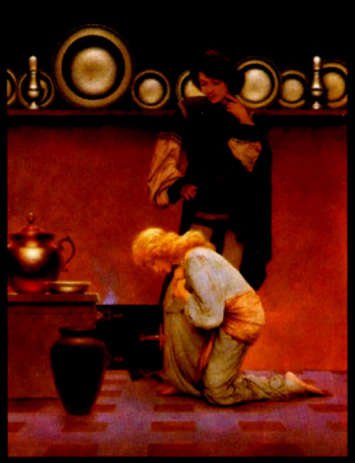

The 10 names listed above are arguably the greatest illustrators of all time. Our collection is comprised of over 100 works of those listed, and continues on with over 1500 works of art from over 400 of America's leading illustrators. Please visit our website!

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Illustrations: Maxfield Parrish, Lady Violetta and the Knave, 1925; Amos Sewell, Saturday Evening Post cover, Halloween Edition, 1931; George Hughes, Saturday Evening Post Cover, 1955

Original illustration for "Legend of Polecat Hollow, Tobe Hodge, The Continent," 1884. Ink on paper, 8.5" x 6.25". Photo courtesy of Heritage Auctions, HA.com

Arthur Burdett Frost

A.B. Frost: Dean of Illustrators

by R. Gary Land

"Frosty, his nayle."
(Inscription in the *Harper's* cloak room.)

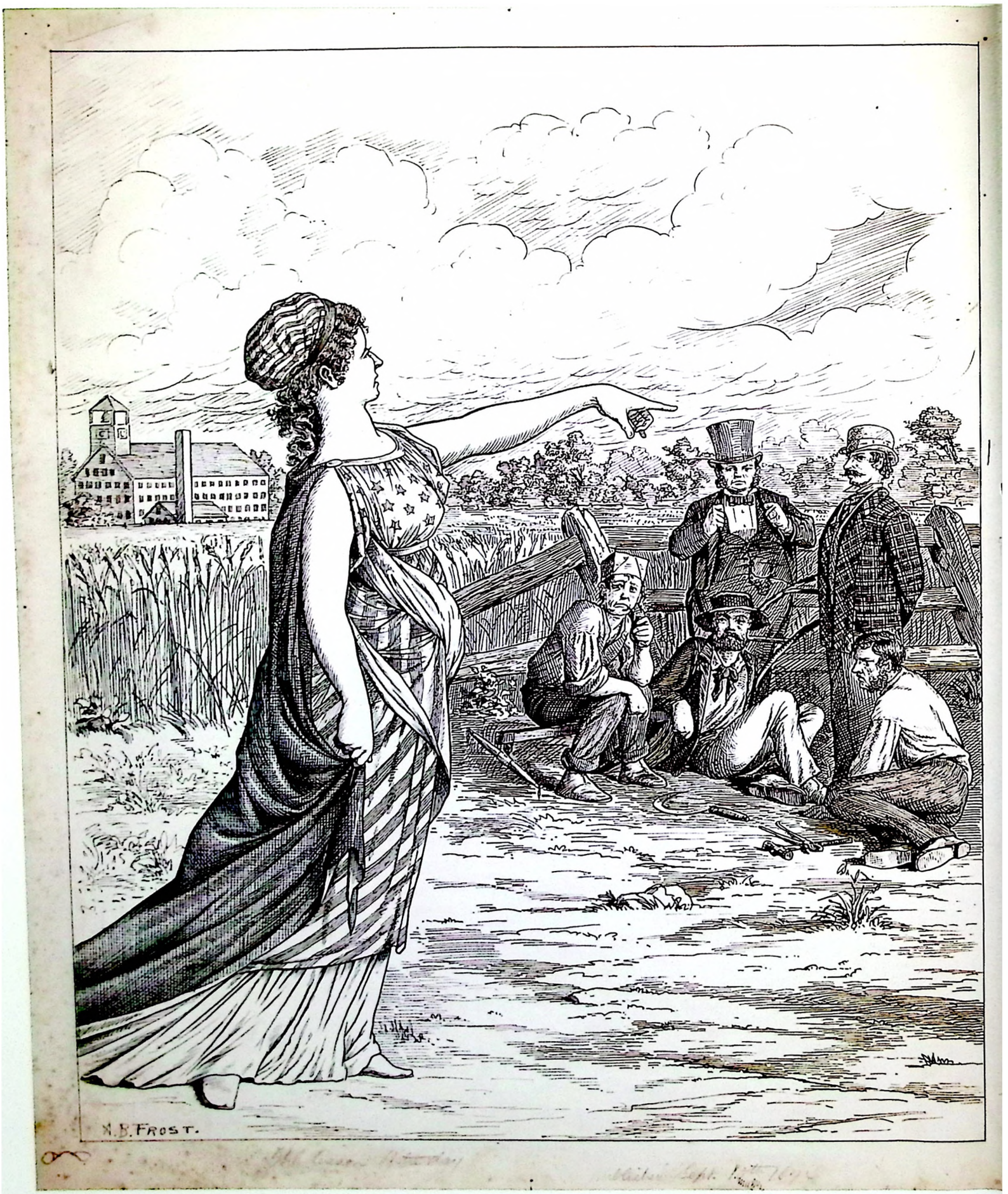
Arthur Burdett Frost is known today as a cartoonist and illustrator of the Uncle Remus series—and possibly as a footnote in the annals of sporting illustration, these 100 years on—but in his day he was a pioneer, master craftsman, and considered a genius by the top professionals of his era. He was born on January 17, 1851 to John and Sarah Frost. His parents had been married 21 years earlier in Boston, by the then-minister Ralph Waldo Emerson, in the Second Unitarian Church. He was one of 10 children, but only a brother and sister survived with him to adulthood. Arthur's first job was as a wood engraver's apprentice. It was horrible. He was only allowed to do "a few dull mechanical bits of drawing." It would seem the feeling was mutual as he was soon dismissed, the engraver declaring he had no talent as either a messenger or an engraver. He soon found other work in the Kitterlinus lithographing shop. The work was undemanding, and allowed him time to fill books with his sketching. It was good fortune that swept him out of this dead-end career. A friend, William Clarke, recommended Frost's work to his brother, author Charles Heber Clarke, who was in the process of getting illustrations for his new work, *Out of the Hurly Burly.* Though Frost was initially suggested for only a few illustrations, the published volume would feature over 400 of his cartoons.

Clarke was so taken with Frost's work that he declared in the preface:

> If this little venture shall achieve popularity, I must attribute the fact largely to the admirable pictures with which it has been adorned, by the artists whose names appear upon the title-page. I wish to direct attention especially to the humorous pictures of Mr. Arthur B. Frost. This artist makes his first appearance before the public in these pages. These are the only drawings upon wood he has ever executed, and they are so nicely illustrative of the text, they display so much originality and versatility, and they have such genial humor, with so little extravagance and exaggeration, that they seem to me to be surely to give promise of a prosperous career for the artist.

Indeed they did. The book would be translated into several languages and sell over a million copies. Flush with his success, Frost was hired at the *New York Graphic* in 1875, and then on to *Harper's Weekly* the following year.

In 1877, Frost took a leave of absence from *Harper's* to travel to London, which was then a hotbed of illustration. He was taken under the wing of Frederick Boughton, an established painter and illustrator who would do the same, at Frost's request, for Edwin Austin Abbey several years later. Frost's time



Original illustration for a political cartoon, "The Lesson of the Day," September 10, 1874. Ink on paper, 17.75" x 14.50". Photo courtesy of Heritage Auctions, HA.com

Watercolor on board. Photo courtesy of Illustration House, NY

in England was well spent. He was hired to illustrate Dickens' *American Notes and Pictures From Italy*. In January of 1878 he was contacted by C.L. Dodgson, aka Lewis Carroll.

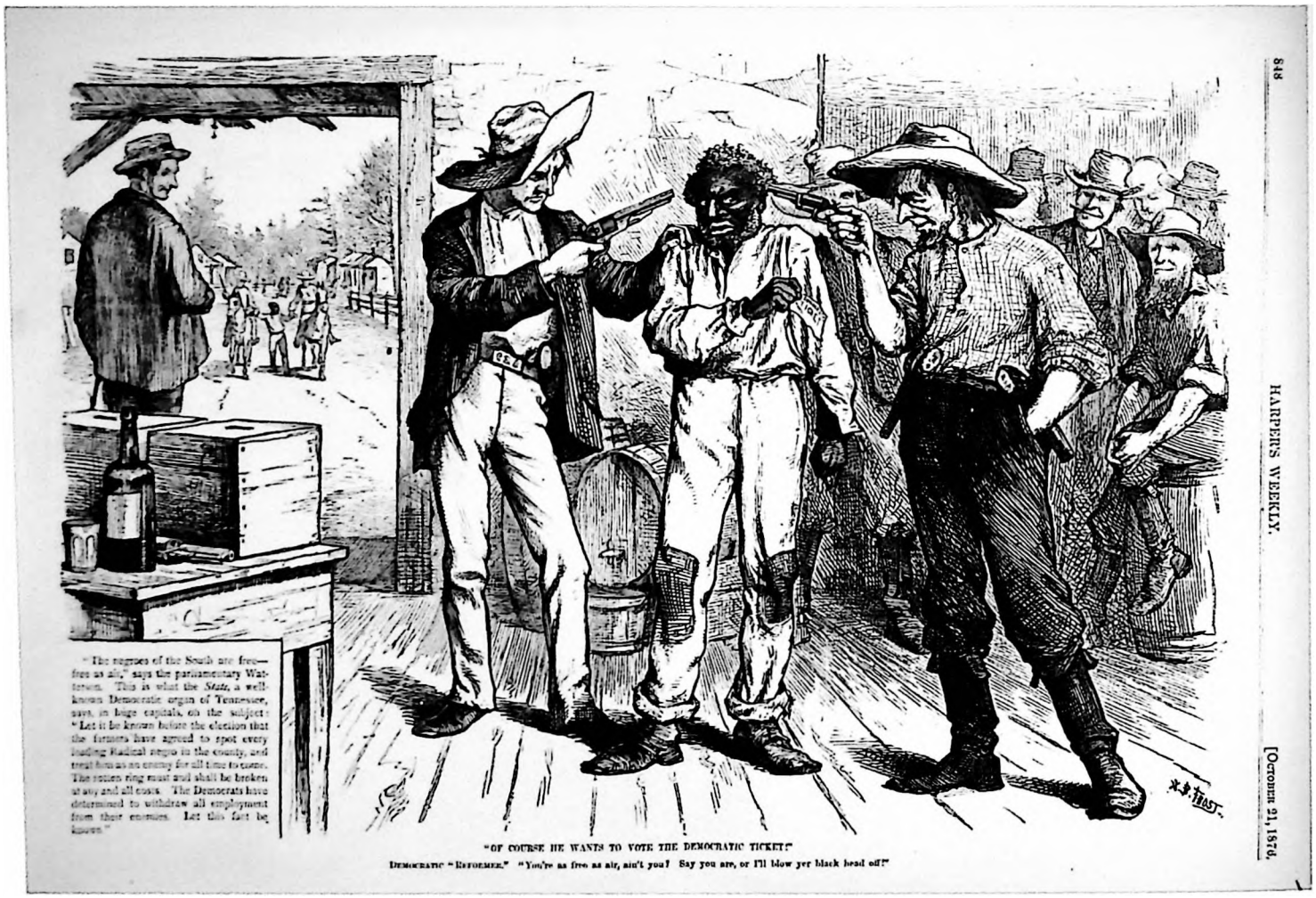
> Dear Sir,
>
> Excuse the liberty I am taking in addressing you, though a stranger. My motive for doing so is that I saw a page of pictures drawn by you in "July" last month, on "the Eastern Question" as discussed by two bankers, which seemed to me to have more comic power in them than anything I have met with for a long time, as well as an amount of good drawing in them that made me feel tolerably confident that you could draw on wood for book illustrations with almost any required amount of finish.
>
> Let me introduce myself as the writer of a little book, *Alice's Adventures In Wonderland* and six years since publication of *Through the Looking Glass*, which was illustrated by Tenniel who (I am sorry to say) will not now undertake wood-cuts, in order to explain my inquiry whether you would be willing to draw me a few pictures for one or two short poems (comic), and on what sort of terms, supposing the pictures to range from 5 x 3½ downwards to about half that size, and to have about the same amount of finish as Tenniel's drawings usually have.
>
> Believe me.
> Faithfully yours,
> C.L. Dodgson

Tenniel wasn't happy to find a rival for work, perhaps merely hoping he could convince Dodgson to allow him to work in another medium. In a letter dated Febuary 7, Dodgson, in a level of insensitivity bordering on Autistic, writes,

> But I sent the book, at the time, to my friend Mr. Tenniel for an opinion: and I think I may, without breach of confidence, copy what he said. I would not do it if it had been written in a harsh tone, but I think it will not wound your feelings, and possibly, now that you have reached a higher level, you will agree with some of his criticism. He says:
>
> "The designs of Mr. A.B. Frost appear to me to possess a certain amount of quaint and grotesque humour, together with an uncertain amount of dexterous drawing, which might no doubt be developed into something very much better, but which is at present—as it seems to me, judging by the book—somewhat crude and commonplace in execution; but the pictures are obviously very slight, and perhaps it is hardly fair to give an opinion."

Frost continued corresponding with Dodgson, and in 1883 *Rhyme? And Reason?* was published. While working on *A Tangled Tale*, Dodson's lack of tact came shining through again.

> To make my meaning clear, I had better begin by asking you to put before you either "Alice" or the "Looking Glass" and to examine the details of any one of the pictures with a magnifying glass: and then to do the same thing with one of the best that you drew for me on wood. You will then understand what I mean, (whether you agree with it or not) when I say that yours is a little,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HARPER'S WEEKLY.
[OCTOBER 21, 1876.
"The negroes of the South are free—free as air," says the parliamentary Watterson. This is what the State, a well-known Democratic organ of Tennessee, says, in huge capitals, on the subject: "Let it be known before the election that the farmers have agreed to spot every leading Radical negro in the county, and treat him as an enemy for all time to come. The rotten ring must and shall be broken at any and all costs. The Democrats have determined to withdraw all employment from their enemies. Let this fact be known."
"OF COURSE HE WANTS TO VOTE THE DEMOCRATIC TICKET!"
DEMOCRATIC "REFORMER." "You're as free as air, ain't you? Say you are, or I'll blow yer black head off!"

Illustration for *Harper's Weekly*, October 21, 1876

but not very far, behind Tenniel in delicate finish. He seems to me to use much fewer lines than you, but to produce a neater result. Next I would ask you to compare your drawing on wood at p. 42 with your drawing on paper at p. 73, which seems to me to be another step downwards. And, lastly, if you will compare this again with the new drawing you will see what seem to me the longest step down of all. In the face of the man in the turban, for instance, there is hardly any detail made out at all. It seems to me that pen and ink drawing cannot possibly be equal to such work as Tenniel's: the ink lines run into each other, and the roughness of the paper makes it impossible to get such clear true lines as can be drawn with pencil on wood.

It was the last project they worked on together, Frost having a far easier time finding work with others, having done three books with Clarke by this time, as well as his work at *Harper's*.

Upon his return from England in late 1878 he took up painting, seeing it as a natural progression as an artist. He produced "The Archery Contest" and "Boating," both of which are part of the collection of the Maculloch Hall Historical Museum.

Frost was an avid sportsman, and traveled extensively in pursuit of both art and sport. As fate would have it, upon his return from England, Nast was in charge of the Cartooning department at *Harper's*. Frost was handed Sport. It was an alignment of his personal and professional interests that would profoundly affect the next 20 years of his career.

In 1882, he went on an expedition at the behest of Belden Brothers of Toronto to produce illustrations and paintings for a project they had in mind. One of his goals on the trip was to bag a deer. After several close calls, he finally got his wish. And regretted it.

August 25

Well, I've killed a deer, and I'm not proud of it. Not being a butcher I am not elated over the affair. As Joe was completely out of venison, he made an effort yesterday, and we succeeded in slaying a deer. Joe and Zeb and I and the dogs started yesterday for Long Lake. We did not get off till half-past ten, and it is about five miles from here. We put the dogs in and did not get a run; so we went further up the lake, past Squaw point, where we were wind-bound going up with Fraser. Joe tried again, and Zeb and I watched on an island in a little bay. We heard the dogs after a while, and shortly afterward heard Joe shoot. Then the dogs stopped baying... Joe has killed the deer in the bush and I won't get a shot. But about fifteen minutes afterward I heard a splash on the shore of the lake and asked Zeb what it was. He said very cooly, "That's Deer." He came down from the perch he had been watching from and we got into the canoe,

Original Illustration for "Watering the Deer," 1883. Watercolor and gouache on board, 12" x 16". Photo courtesy of Heritage Auctions, HA.com

and he paddled me out right toward the deer. He was swimming directly toward us and did not notice us at all. When they are run into the water by dogs their entire attention is fixed on the dogs, and you can paddle right up to them before they see you. We paddled quietly on, and the deer came right on toward us. I soon saw it was but half grown and felt more ashamed than ever at the work I was engaged in. I let him get within about 40 feet of us and fired; he plunged up out of the water and swam on, though I could see the blood running. I fired again, and fired a little too high, and as it was my choke barrel the shot went like a ball and missed him. Then I took more careful aim and fired—and he sank like a stone. I felt thoroughly ashamed of myself. There is not more sport in this work than in butchering sheep in the shambles. The deer has no chance whatever for his life; he can't being to swim as fast as the canoe and can do nothing in the water. There was no excitement, no sport in it, and I want no more of it. If I can kill deer by still-hunting I will do it, or even on a run-way, where the deer has a chance if you miss him; but to drive him into the water and then butcher him is not to my taste and I'm through with it."

Around this time, Frost felt the need to study under an established painter to hone his skills. He enrolled at the Pennsylvania Academy of Fine Arts under Thomas Eakins. (Sources differ on when this occurred. Reed places it 1878-1881, while Harris has it at 1882-1886. Given that Harris cites Frost being used as a model in Eakins paintings during the later period, I think he makes the better case). Frost studied alongside Augustus Daggy, who became a lifelong friend and correspondent.

In late 1883, Frost married Emily Phillips. They'd met at *Harper's*, where Emily was doing spot assignments. Emily was a trained artist of no small talent herself, having studied in Germany at both Dresden and Pillnitz. That same year, both had illustrations reproduced in *New England Bygones* by Ellen H. Rallings. They set up house in Huntington, Long Island.

1884 saw Frost busy at work, illustrating for *Hunting Trips of a Ranchman* by future President Theodore Roosevelt.

Original calendar illustration. Watercolor on board. Photo courtesy of Illustration House, NY

Feb. 26, 1884
Dear Mr. Frost,

The fifth picture that I want is the one I think peculiarly in your vein. My cousin once wounded a buffalo which climbed up a very steep bluff; my cousin clambered after it, got his hands over the top, and raised himself on them only to find the buffalo fronting him with lowered head two yards off. My cousin is a bearded man with spectacles, and I have always thought that his face at that moment must have been a study. What do you think of making a picture out of that? It could be called "Tête-à-Tête."

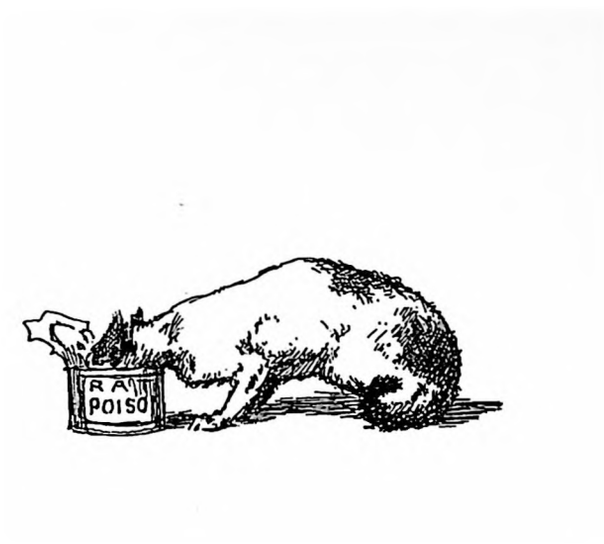
Frost complied, and the illustration can be found on page 250 of the book.

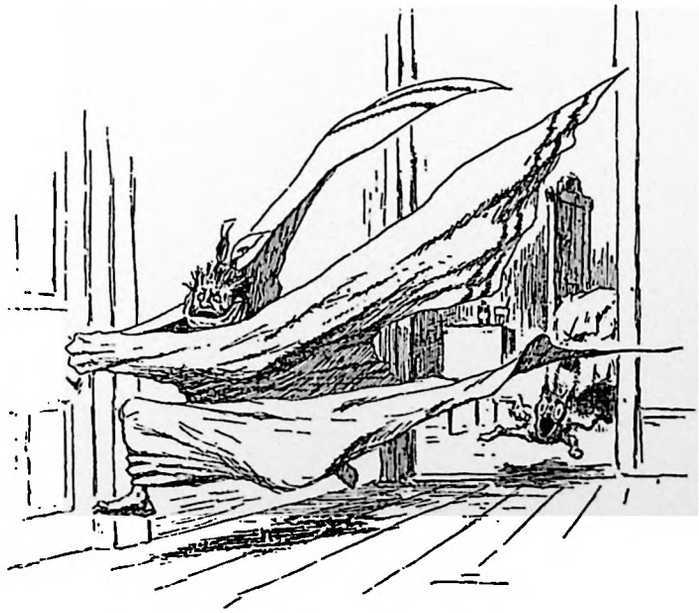
That year also saw publication of his own book, *Stuff and Nonsense*, which featured one of Frost's most remembered cartoons, "The Fatal Mistake—A Tale of a Cat," a very early experiment in sequential comic art. The originals reside in the Spencer collection of the New York Public Library.

From the time of his return to New York till his move in 1890, Frost was a regular member of the Tile Club, a club of artists and men of influence in the art world who would meet weekly to draw and talk about the issues of the day. In an excerpt from his book *American Illustrators* (1892), F. Hopkinson Smith, a member of the club, detailed a typical meeting:

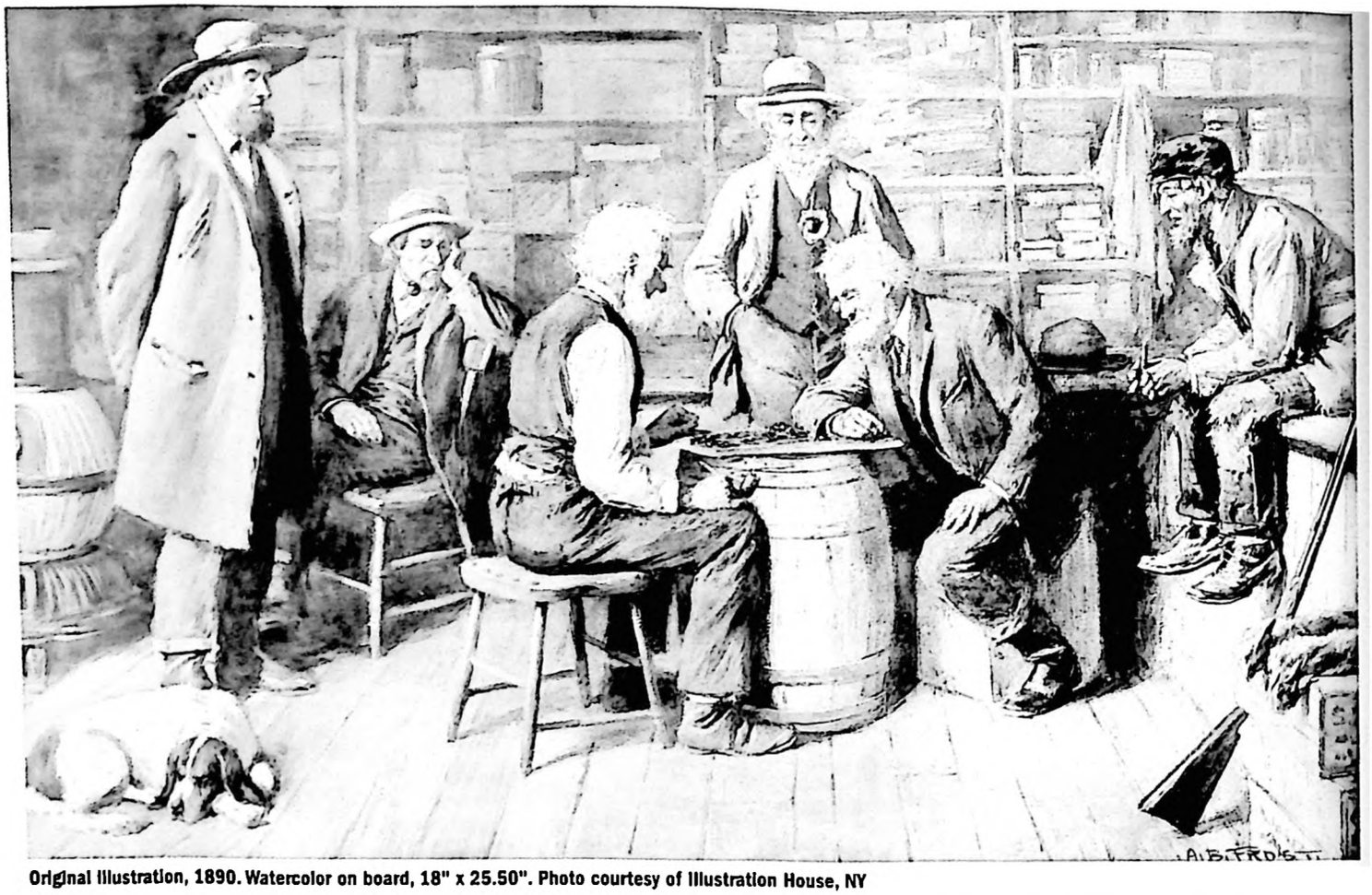
"I tell you gentlemen," he said, "for all the qualities which go to make up a caricaturist in the best sense of the word, we have no man among us who can hold a candle to your own member, A.B. Frost. Now look at this sketch. Here are a series of drawings descriptive of a cat that has swallowed rat poison by mistake. Watch the expression in its eyes, as shown here in number one, when it discovers the character of the food. Note the wondering look on its face and the slow movement of its paw across the stomach. Only a dot and a line, and yet there is a whole volume of anxiety, alarm, misery, and fright expressed in this same dot and line—one no longer than the head of a pin, and the other no longer than its point. That is what I call genius. Now follow the series through, and note the humor that Frost gets out of the dilated tail and glaring eyeballs in number two, and the final sketch in which the cat, having bounded under the nursery bed, at last lies stretched out upon the floor, the two children above backed up against the wall, their toes doubled under them in deadly terror over the unknown cause of the domestic cyclone." "That is because he is an American," said another tiler. "When you come to broad humor, neither the Englishman, Frenchman nor German—I will not even except Busch—understands its intrinsic quality so thoroughly as an American. The merit of Frost's work lies in the fact that he not only appreciates the humorous side of a situation when suggested by somebody else, but being personally one of the funniest men alive—a perfect mine of spontaneous humor—he adds just enough of his own to make the humor of the other more irresistible. You give him just the slightest hint of a situation, and before you have elaborated the details he has built the scene up all

"Tête-à-Tête," from *Hunting Trips of a Ranchman*, 1885





ABOVE: Some panels from "The Fatal Mistake—A Tale of a Cat," from *Stuff and Nonsense*, 1884



Original illustration, 1890. Watercolor on board, 18" x 25.50". Photo courtesy of Illustration House, NY

in his own way into something infinitely more effective. When you add to this gift a pencil which obeys him absolutely and understandingly, it is no wonder he gets his results."

In 1887, the Frosts moved to West Conshohocken, Pennsylvania, where they named their new home Prospect Hill Farm. Arthur B. Frost, Jr. was born December 11 of that year. Living on the farm in the cooler months, they summered at Beach Haven and around Atlantic City in New Jersey.

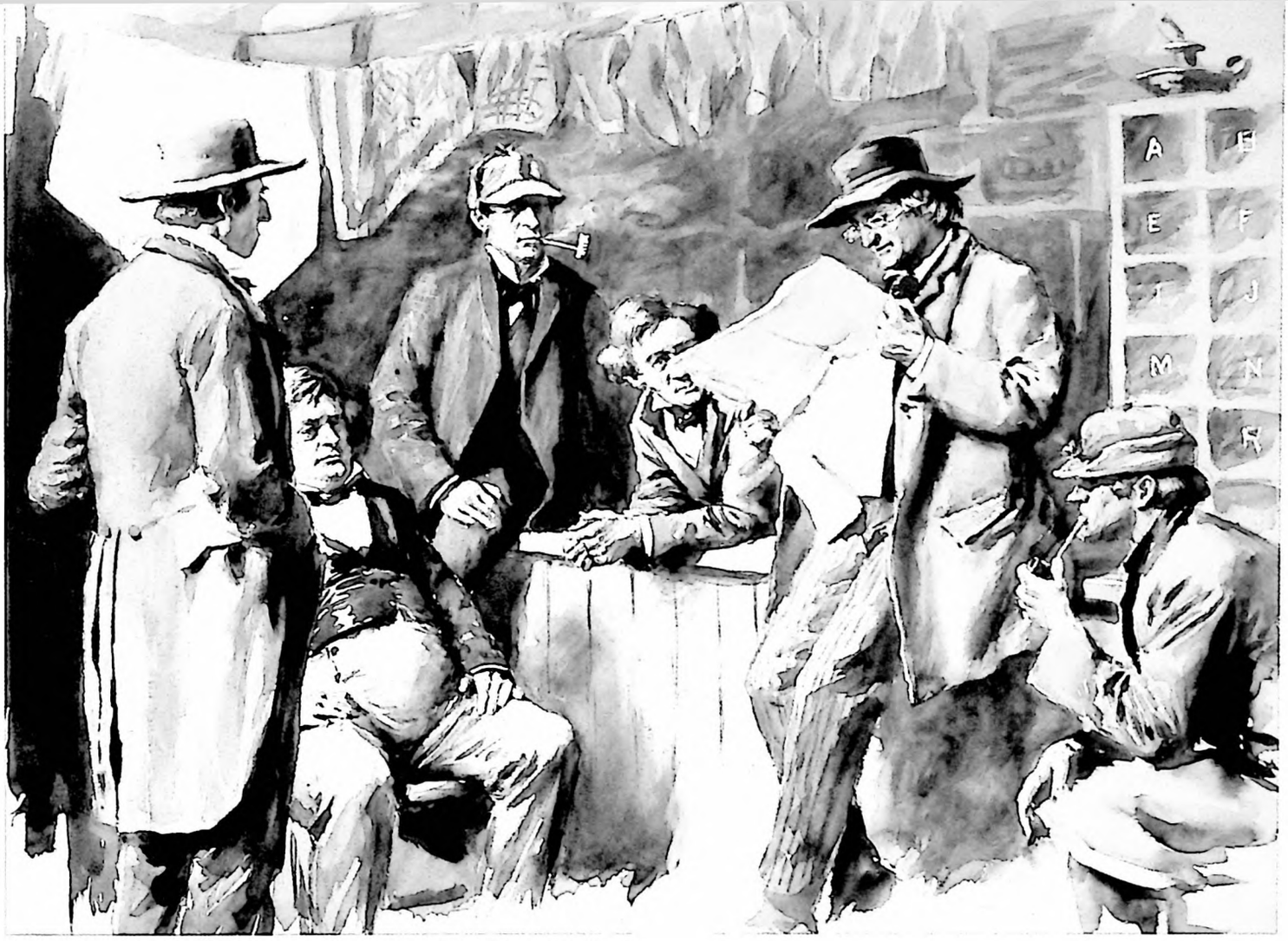
An anecdote told by Witmer Stone, then director of the Philadelphia Academy of Natural Sciences, sheds some light on the now married Frost's temperament:

> "Soon after I first began going out with Norrie, plans were completed for Frost to come over and join him on a cruise around the channels, bays, etc. back of Atlantic City, where they had formerly hunted and fished. However, the result was not what they had anticipated, and Norrie used to tell me about it with much amusement. Norrie had remained a typical old bachelor, while Frost by this time was happily married. When they left the dock, the latter had made special arrangements for the old boatman, Henry Higbee, to sail up and find them if he should receive any telegram that might come from Mrs. Frost. Soon after anchoring for the night, with Norrie busy preparing supper, they sighted Higbee's boat coming up the bay; and Frost imagined all sorts of dire disasters to his family, and became highly nervous awaiting the arrival of Higbee's boat. There was a telegram, sure enough; and when Frost tore it open he read: "All Well!" But he was by this time so unnerved that he gave up the long anticipated trip with his old friend, and returned with Higbee. Norrie used to cite it as an awful example of what marriage would do to a perfectly good sportsman."

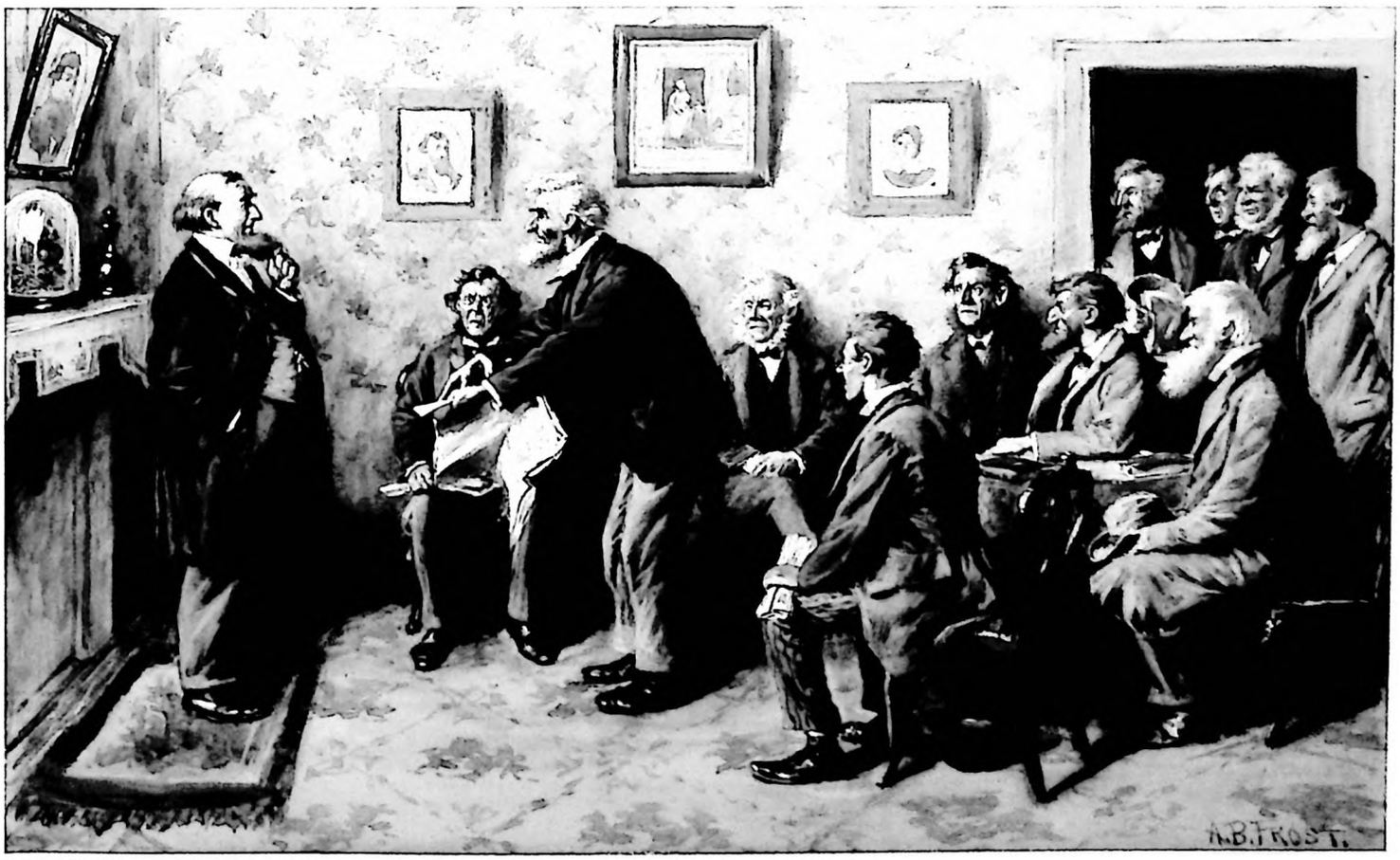
In 1889, with another child, John, on the way, the Frosts looked for more space and found it in Morristown, New Jersey. They moved into the property in the summer of 1890, renaming it "Moneysunk." It was at Moneysunk where Frost's career would hit its zenith.

Several years earlier, in 1884, Frost had worked with the author Joel Chandler Harris on "Free Joe and the Rest of the World" for *Century* magazine. This was followed in 1887 with "Little Compton," also in *Century*, and Frost would contribute the frontispiece to *Free Joe, and other Georgian Sketches* that same year, but their major collaboration would wait till 1892. Harris, unlike some of Frost's other employers, gave him free rein on his adaptation. Harris wrote in 1892, "Be as comic as you choose, or as commonplace as you choose—you can't possibly fail to please me. There's this consolation; if you can't find fun in my stuff, you've got it in your bones, and fun is what we're after. Thank Heaven!"

And find fun he did. In reviews from the book's new edition featuring Frost's work, critics said, "...the most brilliant piece of humorous characterization which has been done in the history of American Art" and "Certainly a kinship exists between Mr. Harris and Mr. Frost to a delightfully sympathetic degree."



Original Illustration. Watercolor on board. Photo courtesy of Illustration House, NY



Original Illustration, 1903. Watercolor on board, 17" x 26". Photo courtesy of Illustration House, NY

Original illustration. Ink wash on board, 18.25" x 9.5". Photo courtesy of Heritage Auctions, HA.com

Original illustration, 1887. Ink on board. Inscribed, "To Norman Rockwell from A.B. Frost, 1925"

Frost seems to have enjoyed himself, too. Writing to Daggy in 1892, "I am doing a book for Uncle Remus, and am not getting ahead very fast with it, but I am making good drawings, which is better. I wish you could see them before they go in. I think they are about the right thing for the subject. I enjoy making them very much."

Frost and Harris would work together for the next decade on a number of well received sequels to Uncle Remus. Harris also contributed the introduction to a *Collier's* published *A Book of Drawings by A.B. Frost* published in 1904. Frost's last collaboration was *Told by Uncle Remus: New Stories of the Old Plantation* (1905), and is regarded as Harris's best work. Harris died in 1908 of acute nephritis.

In his continued professional development, Frost started painting with William Merritt Chase, a successful impressionist and founder of the Chase School. Writing to Daggy in 1891, "I have started painting with Chase and I think he will do me a power of good. He will get me to loosen up my blamed tight fist, and get some go into my work. I feel sure he can do me a great deal of good. I like Chase, both personally and artistically, his last summer's landscapes painted in Central Park are beautiful."

Frost's time with Chase helped to transform Frost's painted work from the more detail-oriented style of the illustrator to a more free-flowing, painterly style.

Times were good for Frost. Harris's Remus books were at the height of their popularity, he'd recently worked with Mark Twain, illustrating *Huck Finn* and *Tom Sawyer*, and he was a regular with both *Harper's* and *Scribner's*. He had enough work that he could afford to turn down assignments that didn't appeal to him. Lanier relates a tale told to him by Gifford Ryder of George Palmer, manager of Hearst's *New York Journal and American*. "Upon his arrival at Mr. Frost's home, he was told he would find that gentleman cleaning out the stables. There he was found, perspiringly busy shoveling. Mr. Palmer introduced himself and proceeded to lay his most alluring plan before Mr. Frost, describing the advantages and honor of Mr. Hearst's employ in detail—but without eliciting any response. Mr. Palmer then elaborated upon the proposition at considerable length, but Mr. Frost appeared to be somewhat deaf. Now Mr. Palmer was a man not easily put off, he had traveled some distance to sign up the artist, and fully intended to do so. So he began anew, repeating the offer, enumerating the joys of working for Mr. Hearst, telling of the millions of readers who would follow his work, of the good he could do, of the sunshine he might spread through the whole nation, and more. Undoubtedly he surpassed himself. When the story had thus all been told, and the last word concluded, there was a moment or two of silence. Then Mr. Frost, who had continued shoveling manure throughout, looked up with a grin and replied, "Nope—I'd rather do this."

During this period of time, Frost's other career as a sporting illustrator and painter would also reach new heights. In 1895, *Scribner's* published "The Shooting Pictures" portfolio. Twelve full color lithographs that each command up to $1400 today. Frost rarely appreciated his own work, writing to Daggy

Original illustration, 1890. Watercolor on board. Photo courtesy of Illustration House, NY

Original illustration. Watercolor on board. Photo courtesy of Illustration House, NY

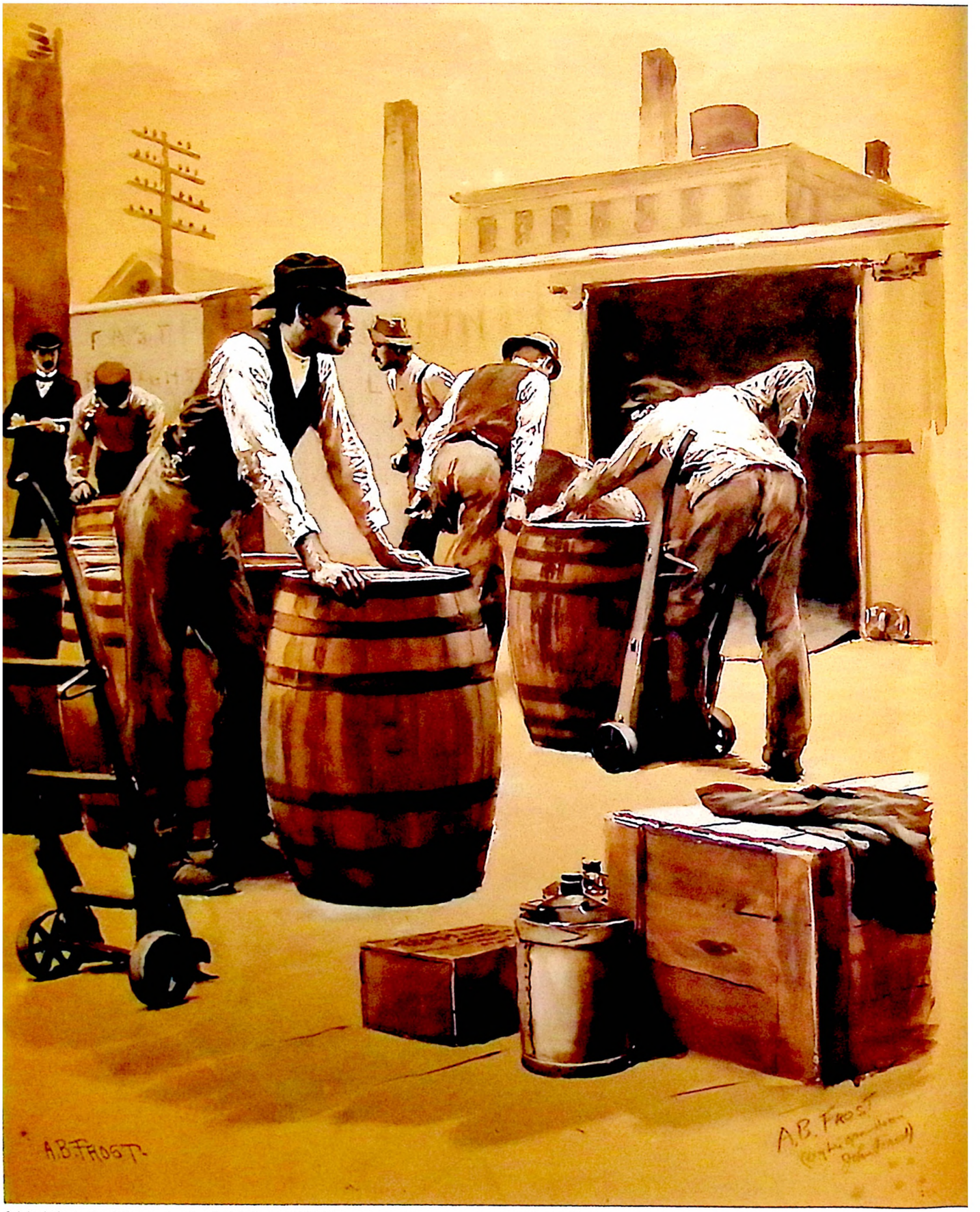
Original calendar illustration. Watercolor on board

Original illustration for "Talking It Over," *Harper's Weekly*, November 29, 1890. Ink on paper, 6.25" x 6.75"

A panel from *Carlo*, 1913

A panel from "The Power of the Human Eye," *Stuff and Nonsense*, 191

Original illustration "Soliciting for Work." Ink and gouache on board, 15.75" x 12.75". Photo courtesy of Heritage Auctions, HA.com



Original Illustration "Workers Loading Freight Train," 1900. Watercolor and gouache on board, 20" x 15.5". Photo courtesy The Illustrated Gallery, PA

Original Illustration. Watercolor on board. Photo courtesy The Illustrated Gallery, PA

Original illustration. Watercolor and gouache on board. Photo courtesy The Illustrated Gallery, PA

Original Illustration. Watercolor and gouache on board. Photo courtesy Illustration House, NY

Original Illustration, 1900. Watercolor and carbon pencil on board, 16.50" x 10.20". Photo courtesy of Illustration House, NY

Original illustration for the *Saturday Evening Post*, 1900. Watercolor on board, 14" x 22". Photo courtesy of Heritage Auctions, HA.com

Original Illustration for "The Hard-Headed Woman," *The Metropolitan*, August 1905. Ink on board, 20" x 13". Photo courtesy of Heritage Auctions, HA.com

in 1895, "I have not got these damned shooting things done yet. They drag, and are a mill stone 'round my neck,' and the reproductions are enough to make a dog sick." Reed, writing in the mid 1960s, debunks this. He'd discovered a 95 year old man who'd worked at *Scribner's* during this period. The man told that *Scribner's* had the paintings and the published prints framed up in a similar fashion, and if one backed away six to eight feet you couldn't tell which was the print and which was the painting.

Frost also provided paintings for Winchester, including several of their calendars from around the turn of the century. While presenting one such painting concerning antelope hunting in the Southwest, another company official happened to come in. "What do you think of it, Colonel?" asked the advertising manager proudly. "Well," said the outspoken oldtimer, "It's a pretty picture. But that saddle—that isn't right. And what man in his senses would be wearing chaps like those under such circumstances!" "You're the very man I've been looking for," declared Frost, jumping up and laying hold of the astonished critic. "You're going to pose for a real antelope picture."

It should be noted that Frost was color blind, and while knowing the general color schemes of the subjects he painted, relied on clearly labeled tubes to translate it onto canvas. To students of his work, he shows a clearly enhanced sense of color values and an ability to fill in any gap in perception with educated guesses that make the subject perhaps more real looking than if he had perfect vision. But as noted previously, Frost was his own harshest critic. This frustration and feeling of personal shortcoming for not being able to see true colors and perfect 'real' painting would haunt him.

Frost's evenings with his family were also filled with art. His friend Frank Doubleday had recently started a publishing house, and would send Frost salesman's 'dummies' of books after they were no longer needed. These would be sometimes 600 page bound volumes with only the first few pages marred with print. Frost would fill them with sketches as his sons looked on, enthralled. When one of his son's friends was taken ill, Frost sat down and filled one of these volumes as a gift to the stricken youngster. The family later swore that the laughter the book generated was instrumental in the boy's recovery.

With the turn of the century, Frost's sons Arthur and John were growing up and into their talents. Arthur was enrolled in the Chase school in New York, and also studying with the painter Robert Henri.

In a letter from 1905 to Daggy, he wrote, "I hate to have him spend three hours a day on the train, but it can't be helped. He likes it very much and likes the school. I am not sure about the teaching there yet, but it will do for a while... Jack is at school yet, and we hope to make about another 18 months do for him. I want to sell or lease this place and go to Paris to live."

The house was finally sold in 1906, and the Frosts, along with Frost's assistant Anton Otto Fischer—himself later to become a distinguished illustrator—went to Europe. In preparation for the move, Fischer was ordered to burn hundreds of sketches and drawings.

THE FLAMING FOREST
Walter Louderback
(1877 - 1941)
Oil on canvas; 40" x 30";1920

Interior of studio # 1

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Howard Pyle and His Students
American Illustration

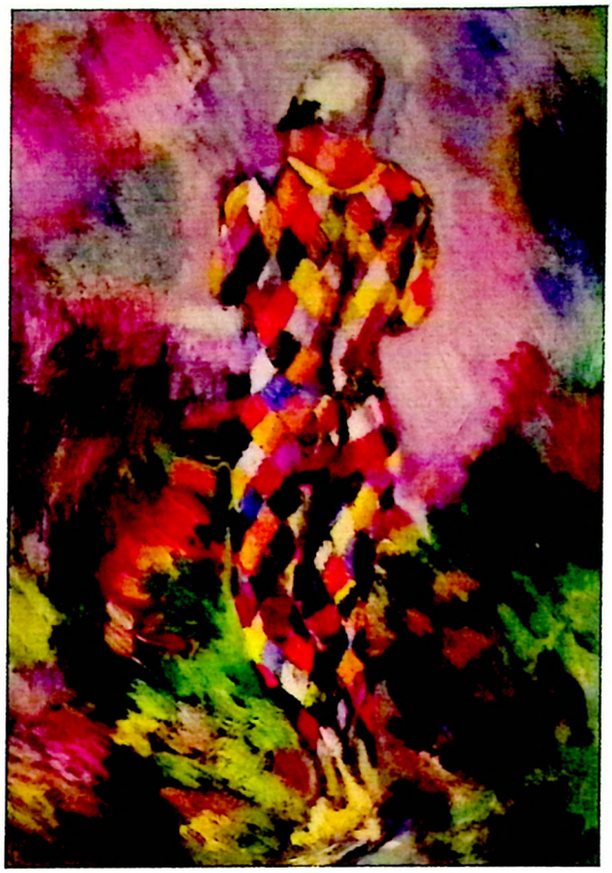
The River, 1907. Oil on board. 10.5" x 13.75". Photo courtesy of Taraba Illustration Art

After a short stay in England, the family proceeded to Paris. Frost and his son John set up a studio together, while Arthur got a smaller studio in the same part of the city. He enrolled both boys in the Academie Julian. Also living in Paris at the time was Charles Dana Gibson. The two renewed their friendship, which was to continue for the next 20 years. While trying to establish himself as a 'painter,' Frost continued to take in illustration work to pay the bills and keep his savings from diminishing.

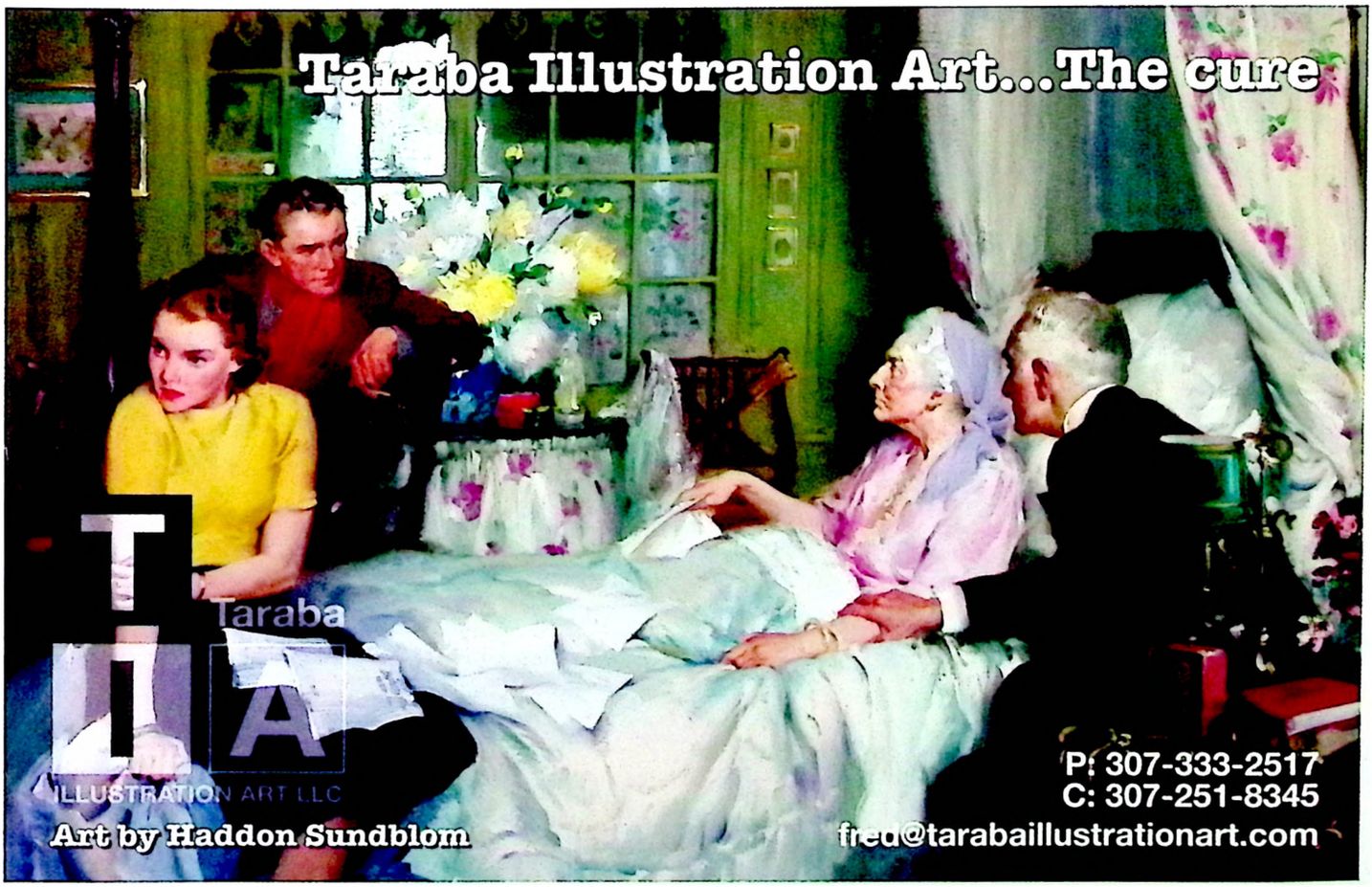
Shortly after arriving in Paris, Arthur Jr. met Matisse and Picasso and became infatuated with Modernism. He dropped out of the Academie Julian the following year and joined Matisse's painting class. While Frost had railed at the English styles for being hidebound by tradition, he himself was unable to see Modernism for anything more than a passing fad. His letters to Daggy reflect his frustrations with Arthur and flat out resentment of Matisse.

Oct. 1907

Arthur has had so much to do with my state of mind as anything. He has become what is called an 'impressionist' over here which is simply an insult to the real impressionists, for these mountebanks to put themselves on a plane with Monet and Sisley and Manet and the big impressionists is the most impudent proceeding that was ever perpetrated. Have you seen the Salon d'Automne? Do you have the slightest conception of what these fellows do? I was never so astonished in my life as when I went to see the thing last fall. A great gallery filled with stuff that at first caused you to laugh and then to wonder and finally filled you with disgust. If some other boy was truly to do what Arthur is doing, I would dismiss him from my mind as a



Harlequin, 1915, by Arthur Frost, Jr. Oil on canvas



Original Illustration, "Going Out Into the World." Ink on paper, 9" x 8"
Photo courtesy of Heritage Auctions, HA.com

Original Illustration, "Standing Rooster." Watercolor and ink on paper, 8" x 6"
Photo courtesy of Illustration House, NY

silly fool who was wasting precious time and opportunities and let it go, but when it is your own boy it is a different matter.

In March of 1908, the situation was getting worse between father and son: "Arthur is now working in a school just started by Henri Matisse. He has reached the bottom, he can't degrade his talent any further. His studies are silly and affected and utterly worthless. He will come to his senses too late, I'm afraid."

Frost's own painting was also frustrating him. In June 1909 he wrote, "I paint, but not with the idea of ever making a painter, I simply get some fun out of it. I find my colorblindness too great a handicap to overcome, even putting aside the other difficulties."

In the spring of 1911, both of his sons were struck by tuberculosis. He took his family to Davos-Platz Switzerland and checked the boys into a sanatorium for treatment. He was distraught, complaining to Daggy, "I am doing absolutely nothing. I will try and get some painting going soon. I was so knocked out and upset by this terrible thing that I felt fit for nothing for a while."

By the next Spring, both boys were in remission and on the slow path to recovery. Frost's outlook was much more cheerful. His eyesight had been diminishing for several years, but his ability for illustration was unaffected. He had spent his time putting together *Carlo*, a collection of illustrations following the adventures and misadventures of a family dog. It was a significant success and received rave reviews in the American press. Having failed to establish himself as a painter of note, Frost started longing for the simple life in the country. While Arthur decided to stay in France, Frost took the rest of the family home in May of 1914.

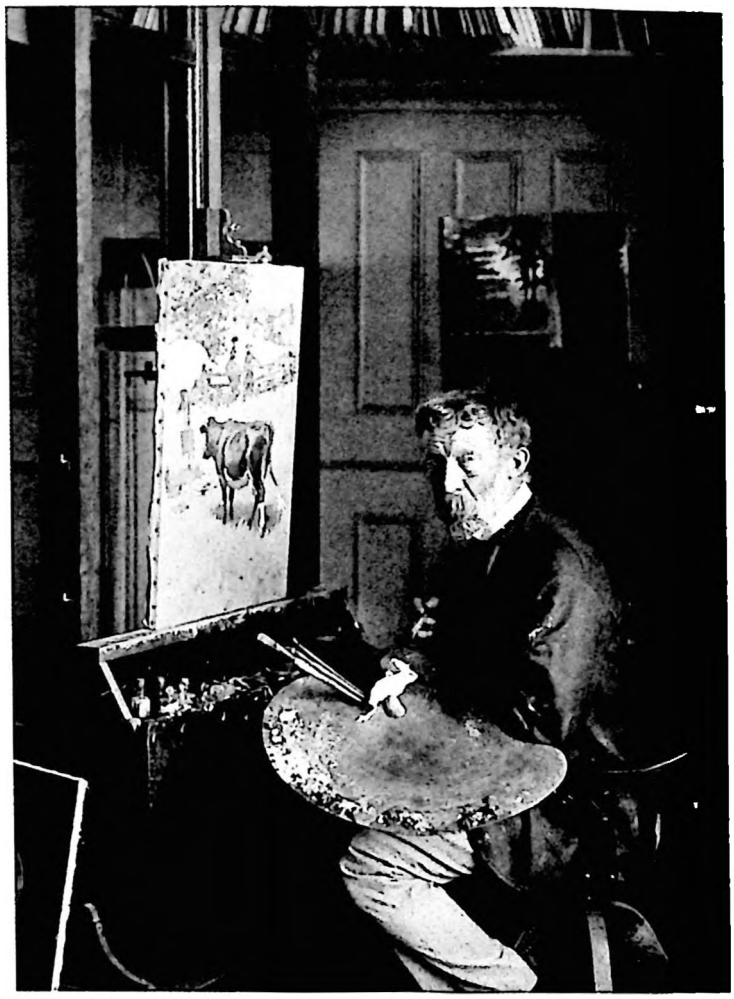
Upon hearing of his impending return, Gibson wrote Frost, informing him, "Can you let me know about when you are to get here? The boys (The Society of Illustrators) want to give you a blow out. There is no possible way of your dodging it, so don't make a scene, and give in to it gracefully."

The *New York Morning Telegraph* detailed the star studded event on October 17, 1914:

Three Hundred members of the Society of Illustrators from all parts of the United States attended a dinner given to A.B Frost, dean of American Artists, at the Hotel Brevoort last night. Charles Dana Gibson, president of the society, was toastmaster, and in the only address of the evening referred to Frost as the most venerable artist in America and said that he well deserved the distinction of being known as dean among them. Moving pictures, illustrating many of the older cartoons and sketches of Frost were shown. "Dizzy Joe," a comic sketch which was first published in *Scribner's* Magazine several years ago and resulted in a series of tramp sketches by Frost, was enacted before a moving picture camera and reproduced last night. Winsor McCay made several sketches of "Gertie," showing the antics of a dinosaurus, and also of "Little Nemo." James Montgomery Flagg was shown in the character of Si Stebbins, Will Foster and David Robinson made up the

Original Illustration, "The Sharpshooter," 1912. Watercolor on paper, 14" x 10.5". Photo courtesy of Heritage Auctions, HA.com

A drawing from A.B. Frost's sketchbook. Ink on paper



Frost at the easel, 1904

Bull Cow, Charles Voight and Louisa, a mule, George Kerr, a cat, and Willard Fairchild, a dog. Among those present were Frank Doubleday, Alexander Harrison, Dan Beard, J.W. Alexander, Peter Dunn, Arthur Scribner, Rose O'Neill, originator of the Kupie dolls, Lady Duff Gordon, Mary Wilson Preston, Walter Trumbull, Djuna Chappel Barnes, Grantland Rice, C. Allen Gibson, Thomas E Hardenbergh, C.D. Williams, Montague Glass, Harry Dart, Arthur William Brown, George Kerr, and W.A. Rogers.

Arthur's troubles were not over. Late that same year, he was arrested by French authorities. In a letter from December of that year:

> Pat and I went down to the quay on Friday morning to see a batch of German Prisoners which had just arrived. We went up a street. We had permission from a sentry armed with a gun and a bayonet to follow the line of the curved arrow, instead of going all around the block of houses, so as to get on the sidewalk behind the line of sentries. While we were on the guarded ground, the military commander came rushing up and grabbed Pat by the shoulders and shook him hard three times. Pat protested and said the sentry let us pass. The colonel didn't answer and he rushed up to me and said "Allez-vous en d'ici," exactly as one talks to a dog. I stood still, whereupon he said, "Voulez vous que je vous fasse en aller de force." I answered "Allez y." He then arrested me. That was all there was to it.

At the trial, it came out that he and Patrick Bruce had been under surveillance on suspicion of espionage, and the arrest was just a ruse to get them into custody. Within two weeks they were both acquitted. Tiring of Paris, Arthur cabled his parents that he was sailing for home. He lived another two years in New York, but the bohemian lifestyle and drink took its toll on the recovering TB patient. By late 1917, he became violently ill and died on December 7, four days before his 30th birthday. Few of his works survive. It is thought that Frost, lost in grief at his son's death, might have destroyed much of it. The next 12 months of Frost's life is a blank. No letters or illustrations appear. In a letter dated December 22, 1918, Frost thanks Daggy for returning a painting Arthur did of his father, and states,"We will have no Christmas. We could not have it without our boy."

John had never fully recovered from his bout of TB, and was constantly in ill health. Finally in late 1919, his doctor convinced him and his parents that he should move to a warm, dry climate. The Frosts pulled up stakes and abruptly moved West, first stopping off at Palm Springs, and then after a short stay, Pasadena, California.

Charles Dana Gibson had recently bought the magazine *Life*, and convinced Frost to become a contributor.

Original illustration for "Patsy Helps Rellas with his Coat," 1892. Ink on paper, 10" x 5.25". Photo courtesy of Heritage Auctions, HA.com

Original illustration, "The Tiger and the Missionary." Watercolor on board, 15.50" x 23". Photo courtesy of Taraba Illustration Art

Writing to Frost in October of 1920, Gibson says:

> Dear Arthur, they have just sent me up an advanced copy of *Life*, October 14, and the best thing in it is your "On the Way to the Poles." It is you at your best, and no one else can do half as well, for you are a master, and *Life* is mighty proud to have you for a contributor.

Frost would contribute regularly through October of 1927, when failing health forced his retirement. He died in his sleep the following June. Emily, who'd been suffering from heart trouble for some time, would follow him six months later. John married Pricilla Morgrage Geiger in 1922. They had two children, John Jr., and Pricilla. John Frost died from a relapse of TB in 1937.

> *New York Evening Post*
> June 26, 1928
>
> It is commonplace to say that realization of the death of a friend is difficult. Yet this is a manner in which the death of A.B. Frost the illustrator, must affect the American public which he served so long, so finely, and so gayly. To Frost came not one but two or even three of the greatest immortalities to which an illustrator can aspire. His pencil gave the visual form to characters imagined by other men, yet destined probably to live as long as America itself. Frost illustrated the works of Mark Twain and of Joel Chandler Harris. He created the physical semblance of Tom Sawyer, Huck Finn, and Uncle Remus. He made them and all their friends as they appear today before our mind's eye. Without Frost we could not put these beloved friends into theatricals, we could not know them if we met them on the street. Sir John Tenniel gave bodily form to Lewis Carroll's *Alice in Wonderland*. Frederic Dorr Steele, we suppose created the appearance of that lesser but possibly immortal character Sherlock Holmes. Other artists have had similar bits of brilliant fortune. But A.B. Frost, the dean of our illustrators, had even greater luck. Down through the ages, when he and we are dead and gone, his genius will twinkle on in Huck and Tom and Ole Br'er Rabbit. What price monuments of stone?

For those wishing to know more about A.B. Frost and his work, I would strongly recommend Henry Reed's *The A.B. Frost Book* (1967), Henry Lanier's *A.B. Frost, The American Sportsman's Artist* (1933, reprinted 1990), as well as Fantagraphic Books' 2003 reprint of *Stuff and Nonsense*, which also includes *The Bull Calf* and *Carlo*.

— by R. Gary Land, 2014

R. Gary Land is a long time collector of comic book and illustration art. A graduate of Hope College, he lives with his wife and three sons in Hudsonville, Michigan. He is also the list owner of Comicart-L, an original art discussion group on Yahoo Groups, with over 3000 members.

Illustration House

34 West 27 Street, Ste. 400 New York, New York 10001

A. B. Frost (1851-1928) Graphite pencil, 11 x 14", preparatory sketches for "Nature Study with a Camera" (details shown)

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Original Illustration for *Super Science Stories*, May 1943. Oil on board, 10.25" x 14"

Olin Wiggins and Virgil Finlay, 1941

Virgil Finlay: A Collector's Dream

by Robert T. Garcia

Virgil Finlay was one of the most accomplished and outstanding line artists in 20th Century science fiction and fantasy. It has been almost 20 years since a book featuring his artwork has been published, and I'm very lucky to currently be working on a new collection with collectors Doug Ellis, and Robert Weinberg. *The Collectors' Book of Virgil Finlay* is a 208 page, 9" x 12" art book, featuring over 130 black and white illustrations, plus 35 full color covers, various color roughs, and two-color pieces. This is the largest collection of artwork taken directly from Finlay originals since the Gerry de la Ree books in the 1970s, and the largest collection of color originals ever assembled. This book is going to be a doozy.

What's remarkable is that most pulp artists of the day produced their originals at 1.5 times the size they would appear in the magazines. Their artwork was then photomechanically reduced to fit the page. By contrast, Virgil Finlay did this work "to size" with either scratchboard, pen, or pencil. The originals were made at the exact size that they would appear in reproduction, they were not reduced for print. For our book, we'll present these interior illustrations at their original size (with only a few exceptions), so people can understand just how remarkable his artwork was. As I've been scanning the art, I find myself staring at each piece's extensive detail.

When you examine his scratchboard work, you can see several different layering techniques using black and white ink, all to wonderful effect. With all his work, there are only a very few times you can see any underlying pencil marks. And nothing compares to his insanely accurate stippling, where the pen tip is wiped off after each ink dot is applied, before another dip of the pen occurs. He is said to have worked over 12 hours a day over several days in some cases to finish a piece. He also painted in oils, and towards the end of his career used coquille paper to achieve a richness of texture in otherwise simple work.

Virgil Finlay was born 100 years ago on July 23, 1914. He began working as a portrait and gallery painter at the age of 19, but he loved science fiction, fantasy, and horror. At the age of 21 he decided to submit six pieces to his favorite magazine, *Weird Tales*. He sold three of them to editor Farnsworth Wright, and a long association began between the artist and the magazine (1935-1954). In time, he contributed over 200 interior pieces and painted 19 covers.

Finlay illustrated some classic fantasy and horror stories at *Weird Tales*, including "Haunter of the Dark" and "Beyond the Walls of Sleep" by H. P. Lovecraft, "Enoch" by Robert Bloch, "The Hairy Ones Shall Dance" by Manly Wade Wellman, and "Roads" by Seabury Quinn. His obvious love for the material can be seen in his technically dazzling work, which made him a favorite with fantasy and horror fans alike.

Finlay almost immediately began to correspond with several

Original illustration for "Within the Venusian Atmosphere," *The Complete Book of Space Travel*, 1956. Pen and Ink

Original Illustration for *Into the Infinite*, 1942. Pen and Ink

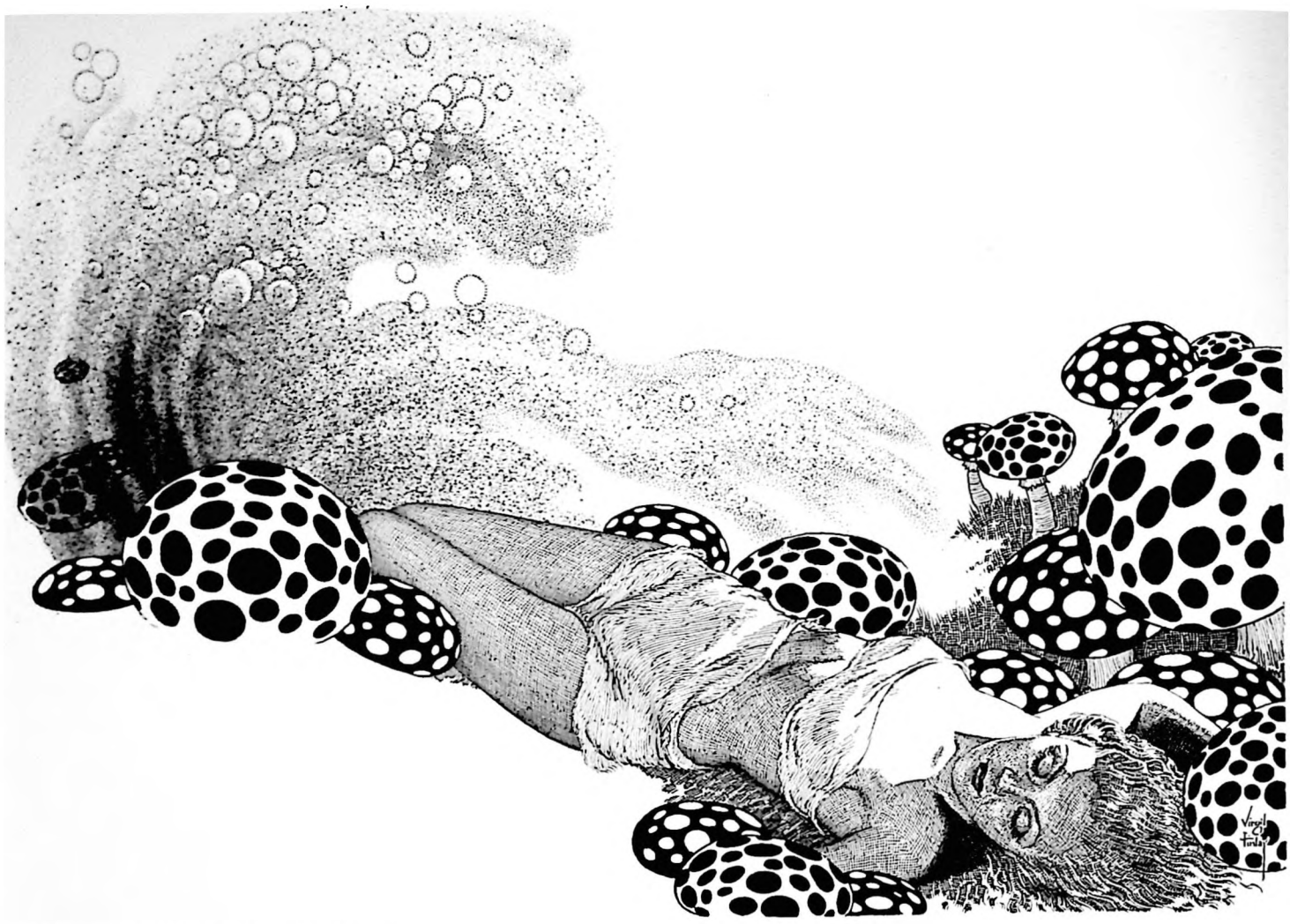
of *Weird Tales*' authors, H.P. Lovecraft, Clark Ashton Smith, Seabury Quinn and Henry Kuttner. He became a close friend of Henry Kuttner, even paying the Justice of the Peace at the wedding of Kuttner and C.L. Moore. The two remained close until the author died in 1958. One of the paintings in *The Collectors' Book of Virgil Finlay* is the cover of *Super Science Stories*, (May 1943), which features Kuttner's story. "Readers, I Hate You," a tongue-in-cheek science fiction adventure with Finlay and the author as heroes.

Finlay's first book dustjacket was the cover for the first H. P. Lovecraft collection from Arkham House Publishers, *The Outsider and Others*, published in 1939. The cover was a montage of his *Weird Tales* art for Lovecraft's stories.

In November 1937, fantasy author Abraham Merritt offered Virgil Finlay a staff artist job at William Randolph Hearst's *The American Weekly*, a supplement supplied to Hearst newspapers nationwide that boasted a circulation of 50 million. In 1938, Finlay moved to New York City and was paid $80.00 a week—as opposed to the $8.00 for each interior illustration he was being being paid by the pulps. In November of that year, he married his sweetheart Beverly and enjoyed a time in his career with a stable income and a new wife. Though he was fired and rehired several times over the next three years, he eventually adjusted to the harsh schedule of a weekly publication, and learned how to work with the mercurial Merritt.

In 1941, Finlay left the staff to freelance while still supplying work to *The American Weekly*. His work began to appear in Ziff-Davis, Popular Publications, and Standard magazines: in fact, they appeared in almost every genre magazine—*Amazing*, *Strange Stories*, *Fantastic Adventures*, and *Captain Future*. In 1939, *Famous Fantastic Mysteries* began, and Finlay became one of its favorite artists, producing over 200 illustrations and 25 covers for the company. The publisher also issued several portfolios of his magazine art.

While in New York, he had met Ernest Hemingway, Dorothy Parker, and Anita Loos of the Algonquin Round Table. Anita Loos (*Gentleman Prefer Blondes*) even served as a model for one of his illustrations. Like all Hearst employees at the time,



Original illustration for *The Red Dust*, 1949. Pen and ink

he was a frequent customer at the local Pen & Pencil steakhouse, a gathering spot for everyone from newspaper editors to stars of stage and screen. He became quite enamored with New York life, but in 1943 he was drafted and went off to serve in the Army Corps of Engineers. After years in training, he was shipped to Okinawa, and had months in combat in which he was wounded. He eventually ended up as a draftsman for the Surgeon General. After his stint in the US Army, he returned home in 1946 to a much more reclusive lifestyle.

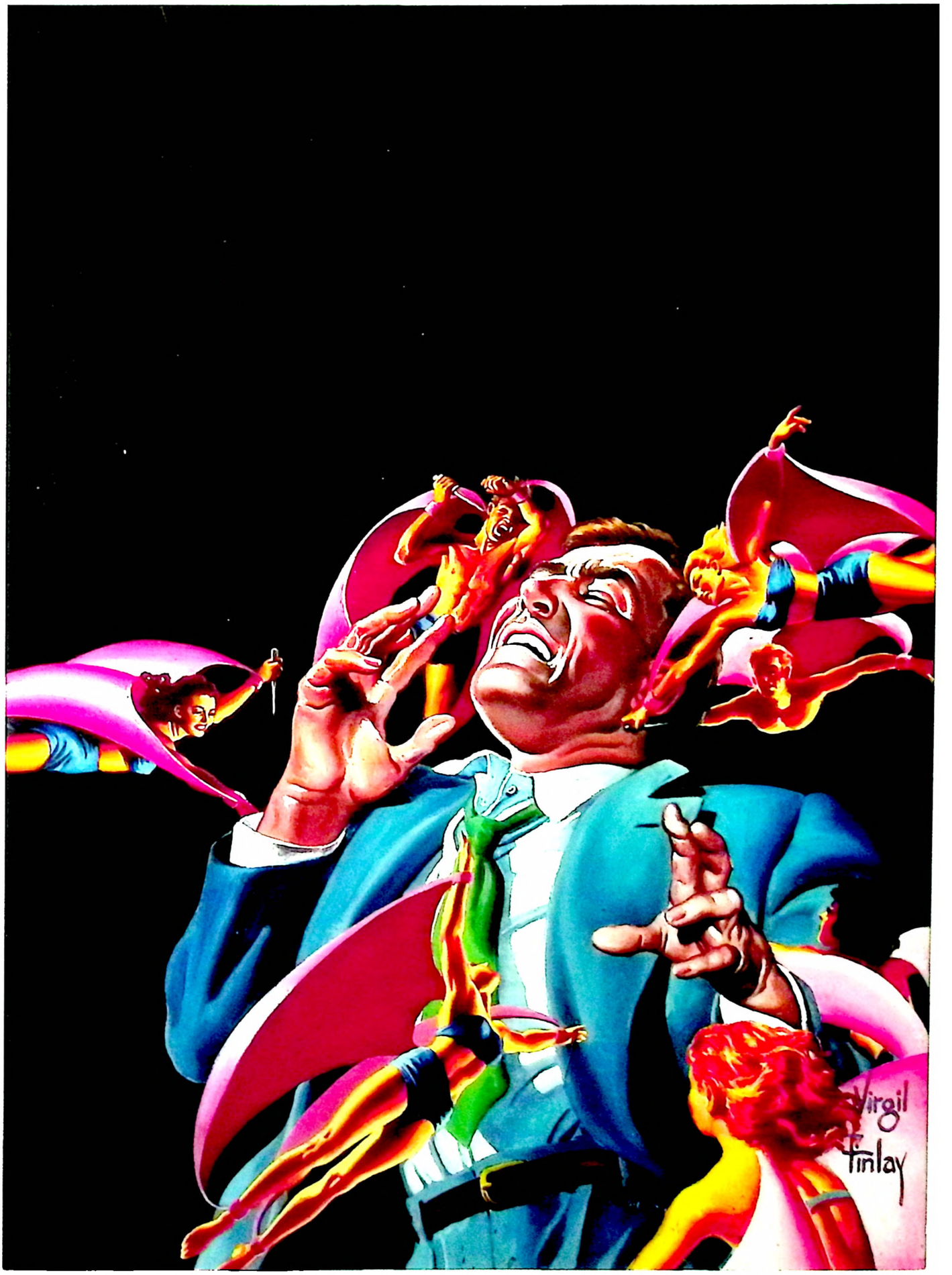
When he came back to the States, the American science fiction pulp market was just about to go bust, though no one knew it yet. Still, immediately after the war he was very much in demand. He returned and worked for *The American Weekly* from 1946 until 1951. He produced over 800 various pieces in total from both his runs at the *Weekly*, all but a few now lost. Luckily one of the most beautiful pieces, "Atlantis," will appear in *The Collectors' Book of Virgil Finlay.*

In 1948, August Derleth published a hardcover of Seabury Quinn's *Roads*, which Finlay had illustrated in *Weird Tales.* This reimagining of the Santa Claus legend has become a classic. Derleth reprinted some of the artwork from the magazine. But since the dimensions of the book were decidedly different than the pulp original, Finlay had to redo much of the art completely. The long out-of-print Arkham House first edition is much sought after, but luckily for a new generation of Finlay fans, Red Jacket Press issued a facsimile edition which is still in print.

Finlay also tackled his old boss's fantasy novel *The Ship of Ishtar* in 1949 for Borden Publishing. He produced five black and white illustrations (all included in *The Collectors' Book of Virgil Finlay*). Often reprinted, these are probably some of his most recognizable pieces.

It was about then that pulps went bust and the 50s digest-sized science fiction magazines appeared. Finlay came along with them: *Fantastic, Fantastic Universe, IF, Galaxy* and more, but there wasn't enough work. Desperate to pay bills, he turned to the 1950s astrology magazines that filled the newsstands, and did work for comics as well. Trying to expand beyond publishing, he also did oil paintings, landscapes, Abstract Expressionism, and figure studies. He was part of a show at the Metropolitan Museum of Art in New York, and a piece was on display in the Fogg Museum at Harvard, but you would be hard-pressed to find any mention of these works.

Finlay illustrated one more book of note: *The Complete Book of Space Travel* (1956) by Albro T. Gaul. It was a book for young boys about the future, and the wonders of space travel. It contains 20 illustrations of a space-faring humanity, including a space station under construction, a cut-away view

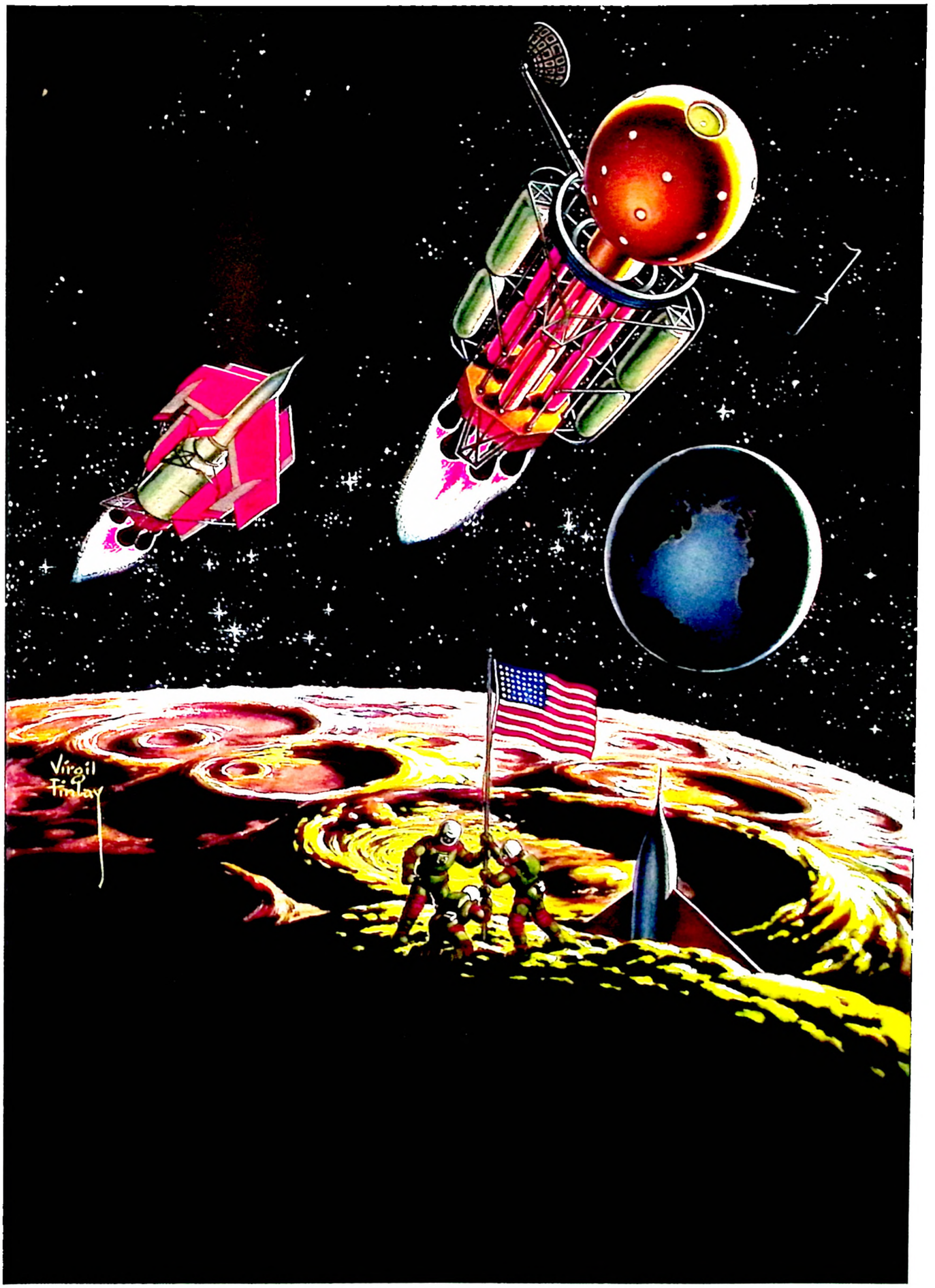


Original illustration for *Famous Fantastic Mysteries*, August 1947. Oil on board, 14" x 10"

Original illustration for *Meddler*, 1954. Pen and ink

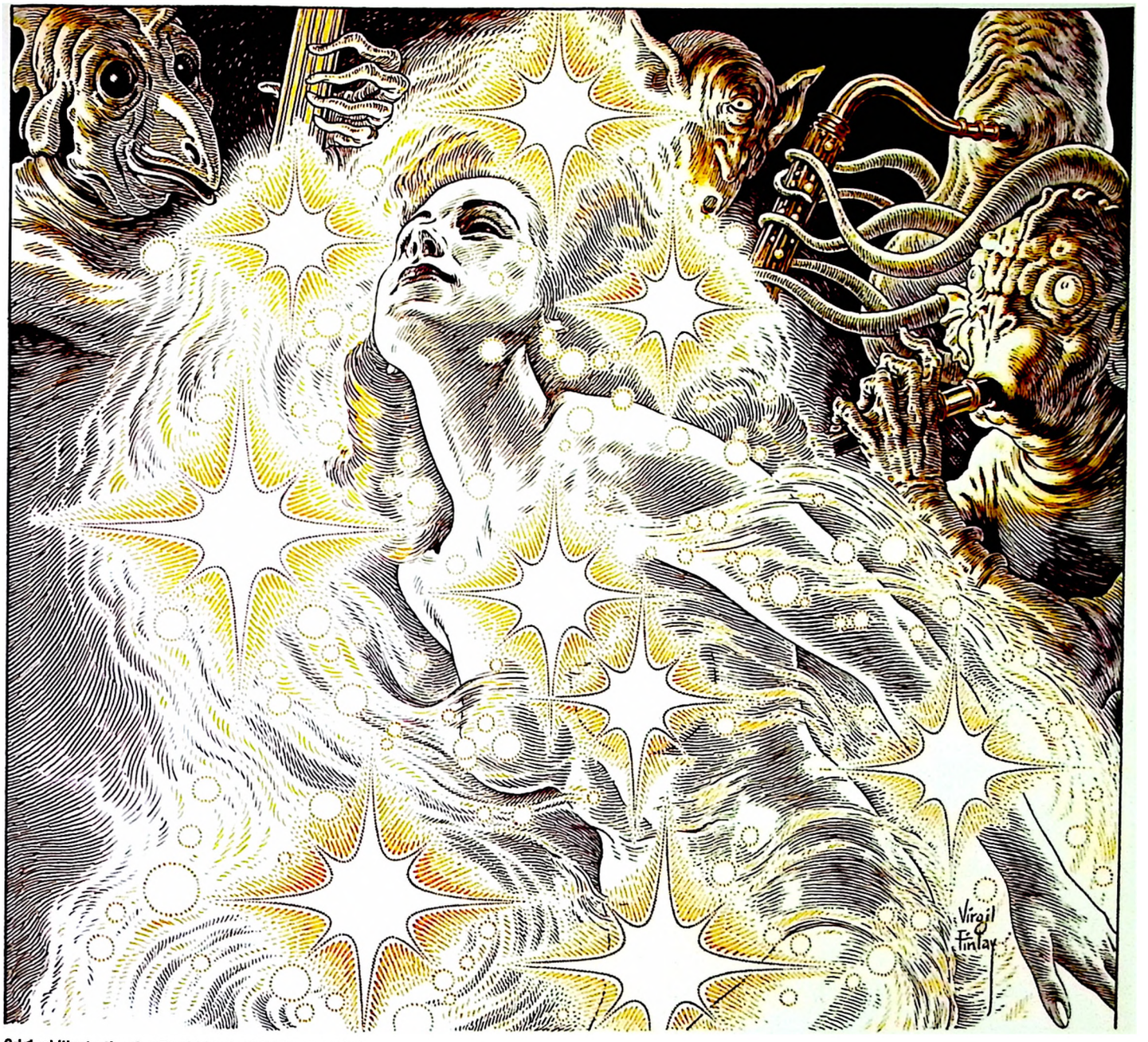
Original illustration for *Strange Compulsion*, 1953. Pen and Ink

Original illustration for "Sharane and Klaneth," *The Ship of Ishtar*, 1949. Pen and Ink



Original illustration for *Fantastic Universe*, July 1958. Oil on board

Original illustration for *Weird Tales*, May 1952. Oil on board, 11.5" x 8"



Original illustration for *Earthblood*, 1967. Pen and ink

of a two-story spaceship, a detailed space suit, a fleet of ships, aliens, flying saucers, the solar system, and much more. Finlay was even able to fit in a shot of Icarus falling with melted wings. It was a book every boy interested in space had to have, and many remember fondly. Two of the illustrations appear in *The Collectors' Book of Virgil Finlay.*

In the 1960s, Pyramid paperbacks commissioned a number of covers from Finlay: *Swords and Sorcery* (1963), *The Million Cities* (1963), *Weird Tales* (1964), *Worlds of Weird* (1965), *The Spell of Seven: Stories of Heroic Fantasy* (1965), and *The Fantastic Swordsman* (1967). In 1964, he did a sample page for *The Hobbit* which J.R.R. Tolkien rejected.

In 1970, Virgil Finlay was diagnosed with throat cancer. The disease spread to his lungs in 1971, and he died on January 18, 1971. He left behind a career that included over 2700 pieces for magazines and books.

Virgil Finlay is one of those artists that you need to search out. His naked women, whose modesty is only covered by balls of light or stars, will make you smile. His monsters, with their big eyes and curved talons, will disturb you. His ability to make the most incredible image in a story painstakingly real will astound you. It's no wonder that Finlay was inducted into The Science Fiction Hall of Fame in 2012.

—by Robert Garcia, 2014

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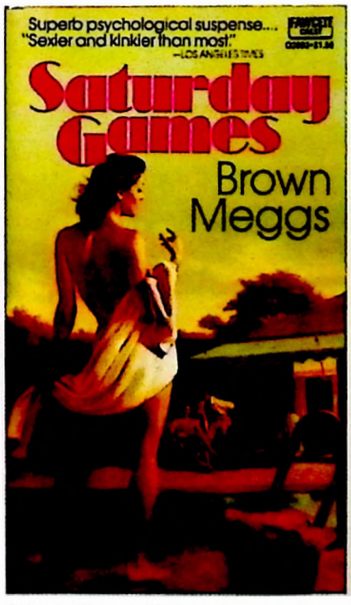
Original illustration for *Crack-Up in Suburbia*, 1962. Gouache on board. Photograph courtesy of Earl Weed

Tom Miller, 1960s

The Life and Art of Tom Miller

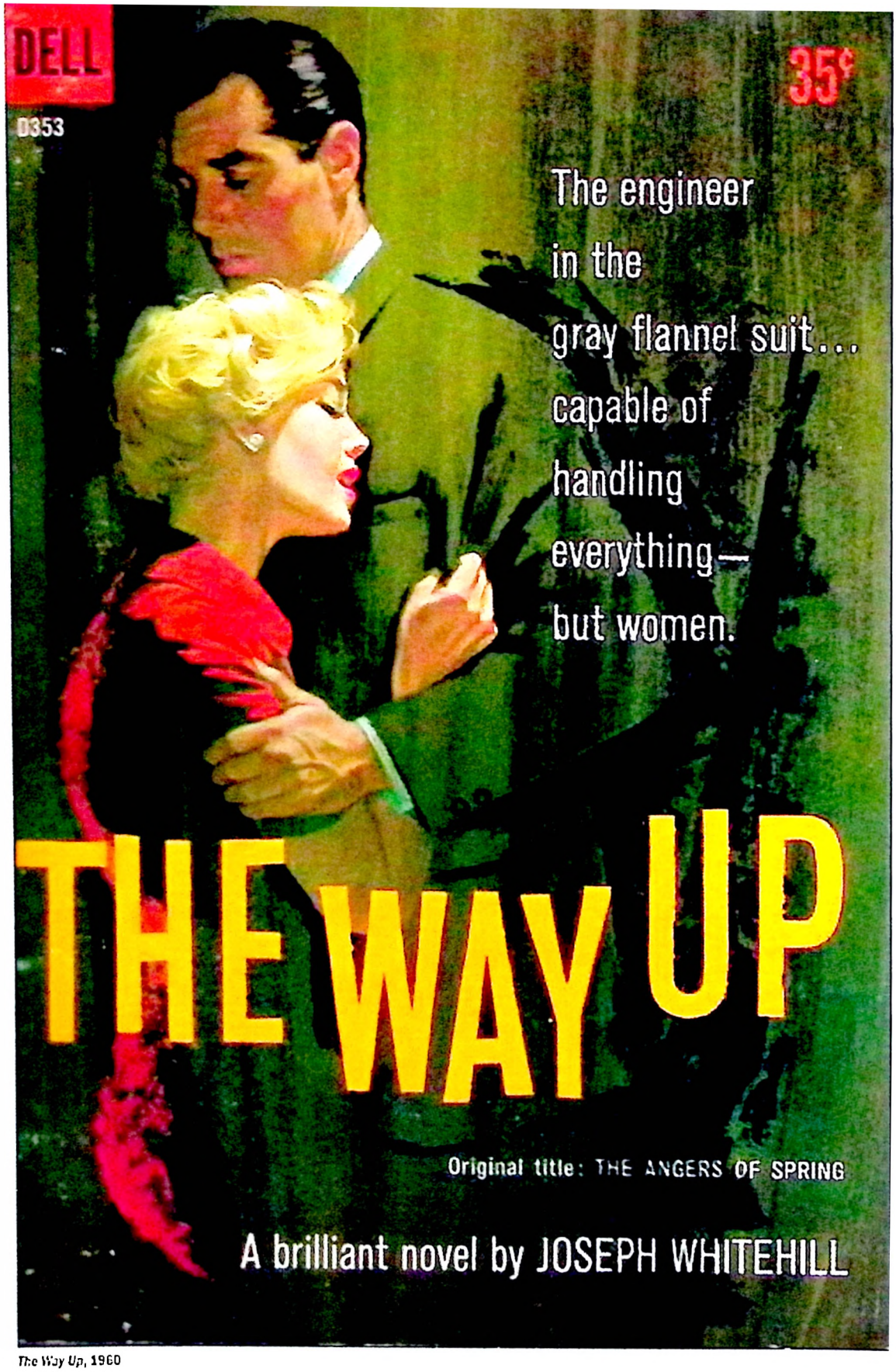
by Lynn Munroe

She will not live through the night. It's late Friday in Pasadena, California, and the coming of the night has a way of leaching all the colors out as the sun fades. The night sky, still lit from all the lights of the bright city, is fading to shades of brown, shades of tan. Even the light looks unnaturally beige. There's been a party at the art museum down on Colorado Boulevard, and two Cal Tech scientists and their insurance salesman buddy are sitting at poolside now, continuing the partying at a big house donated to the event by one of the docents. Everything is shades of brown—her hair, her tan naked body, the tan tile around the pool, the brown house, the mocha night sky. All three men sit transfixed, riveted by the full frontal view of this beautiful nude woman emerging from the pool and toweling dry. She turns toward them, lifts one hand, and looks like a Greek statue. And click, like a snapshot, this moment in time is captured, frozen, preserved forever by the artist. Tom Miller's study in brown is a paperback cover illustration for *Saturday Games*, a murder mystery by Brown Meggs, published by Fawcett Crest in 1976. Miller had a gift for reviewing a story and capturing the perfect moment from it for the book covers he painted in the 1960s and 1970s, especially for Fawcett. His covers are always bright, vibrant, alive—immediately easy to understand and appreciate. He always signed his covers "Miller," although sometimes the publisher would crop off his signature. But the 150-or-so covers we know are Tom Miller's create a lasting legacy, a continuing tribute to a fine artist who made each book he was assigned better with his artistic choices.

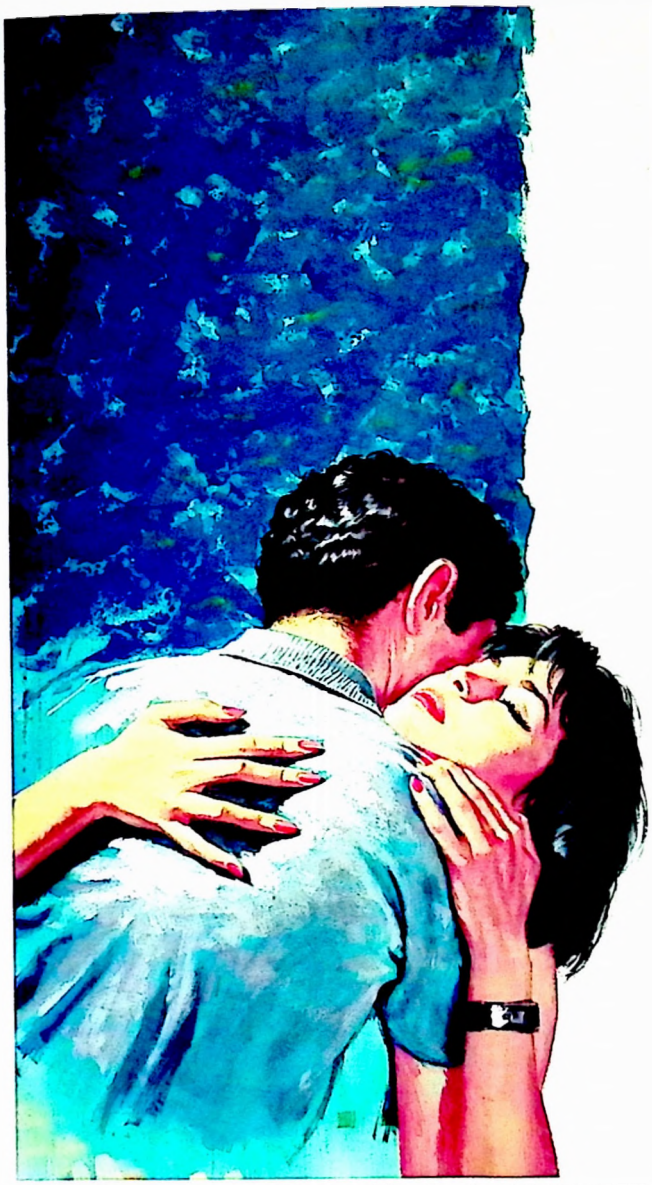


Saturday Games, 1976

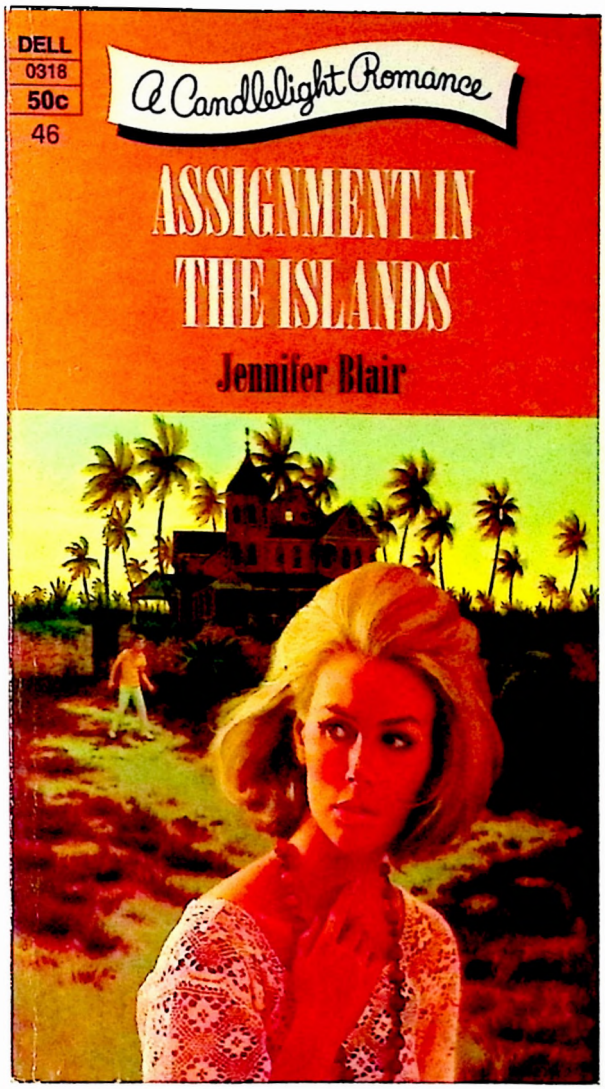
Thomas John Miller was born in Midland, Ontario, in Canada on July 26, 1913. He remained a Canadian citizen for most of his life. Tom's parents died when he was still a young man; two aunts who lived down near the American border raised him. Basically, the aunts left Tom alone, free to roam and experience the world, and he crisscrossed back and forth over the border as he grew. Tom realized he had absolutely no one to rely on except himself. As a result, he became


DELL
0353
35¢
The engineer in the gray flannel suit... capable of handling everything— but women.
THE WAY UP
Original title: THE ANGERS OF SPRING
A brilliant novel by JOSEPH WHITEHILL

The Way Up, 1960



Original illustration for *Cracked in The Mirror*, 1960. Oil on board, 28.25" x 15.75". Photo courtesy of Heritage Auctions, HA.com



Assignment in the Islands, 1970

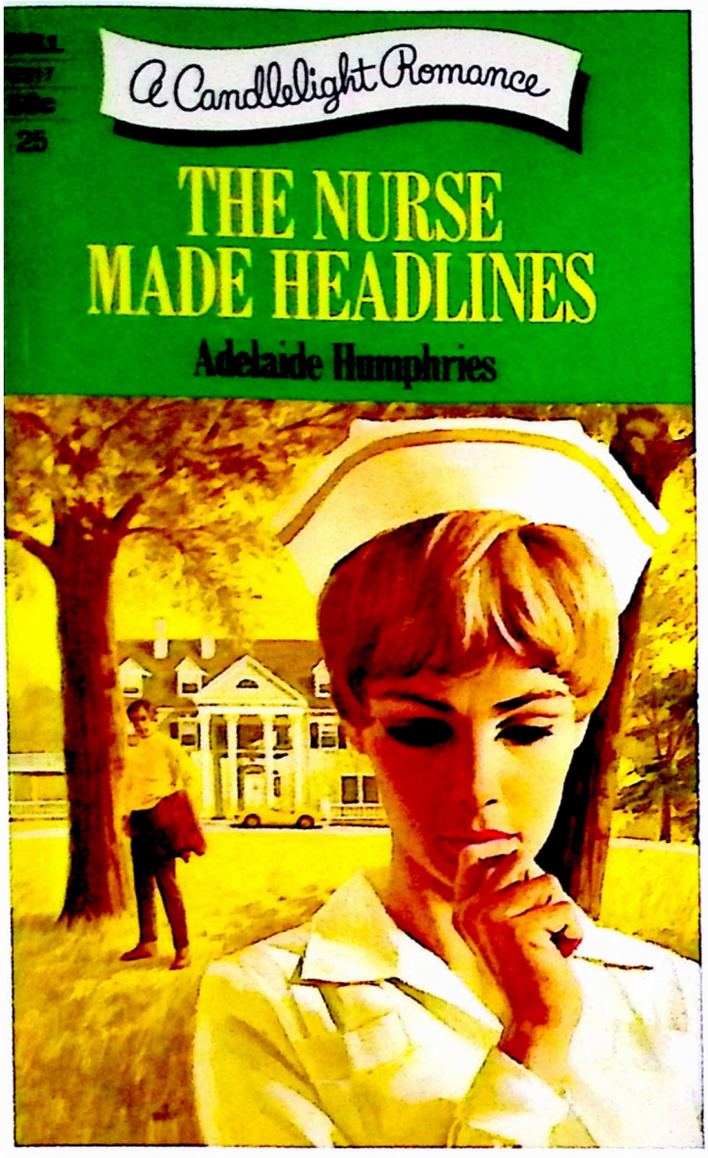
fiercely independent, taking care of himself. This independent nature remained with him all his life as he grew to become a meticulous and independent artist, answering only to his own very high standards. He never had an agent or manager, always represented himself.

Tom studied at The Ontario College of Art in Toronto. He served in the Canadian Army during World War II. Recognizing his prodigious artistic talents, the Army put him to work designing war bonds and creating propaganda art. In the service, he was asked to paint portraits of "the big brass." He later told his family that he knew he had an easy military service: While other young Canadians were marching off to battle, Tom's artistic talent ensured him a safe job painting portraits of the generals.

When the war ended, Tom went to work in Toronto. After his first childless marriage failed, Tom started dating a co-worker named Elizabeth Pike. Tom and Liz married and when Tom decided to move to New York City to become a commercial artist, Liz went with him. They had a son named John. Tom continued his studies at the Phoenix Art Institute in New York City and the Pratt Institute in Brooklyn. Tom loved to do portraits, so he studied portrait art with a master of the craft, Archibald Barnes, the prominent British artist living in New York. His studies in portraiture paid off and many of his best later book covers are actually portraits.

Tom joined the Society of Illustrators in 1952 with a New Jersey address on his membership application. Tom and Liz moved around a lot, at various times living in Brooklyn, Manhattan, Old Tappan, New Jersey, and Westport, Connecticut. Tom went to work at a commercial art studio in New York City, doing point-of-purchase displays and billboard art, magazine advertisements, and illustrations for *Ladies' Home Journal*. But his specialty became paperback book cover art. His first cover appeared at the end of 1959, and he contributed many fine covers over the next 22 years.

Tom Miller created covers for Pyramid, Dell, Monarch, Beacon, and other publishers. After a solid group of covers in the early 1960s, Tom's output slowed in the late 1960s when the Vietnam War escalated and Tom was working for Dell. One reason for Tom's fiercely personal opposition to the Vietnam War was that he had a draft-age son. Still a Canadian citizen, Tom made plans to move the family back to Toronto,



The Nurse Made Headlines, 1962

Original cover illustration for *The Love Clinic*, 1966. Gouache and tempera on board, 20.25" x 18.7". Photo courtesy of Heritage Auctions, HA.com

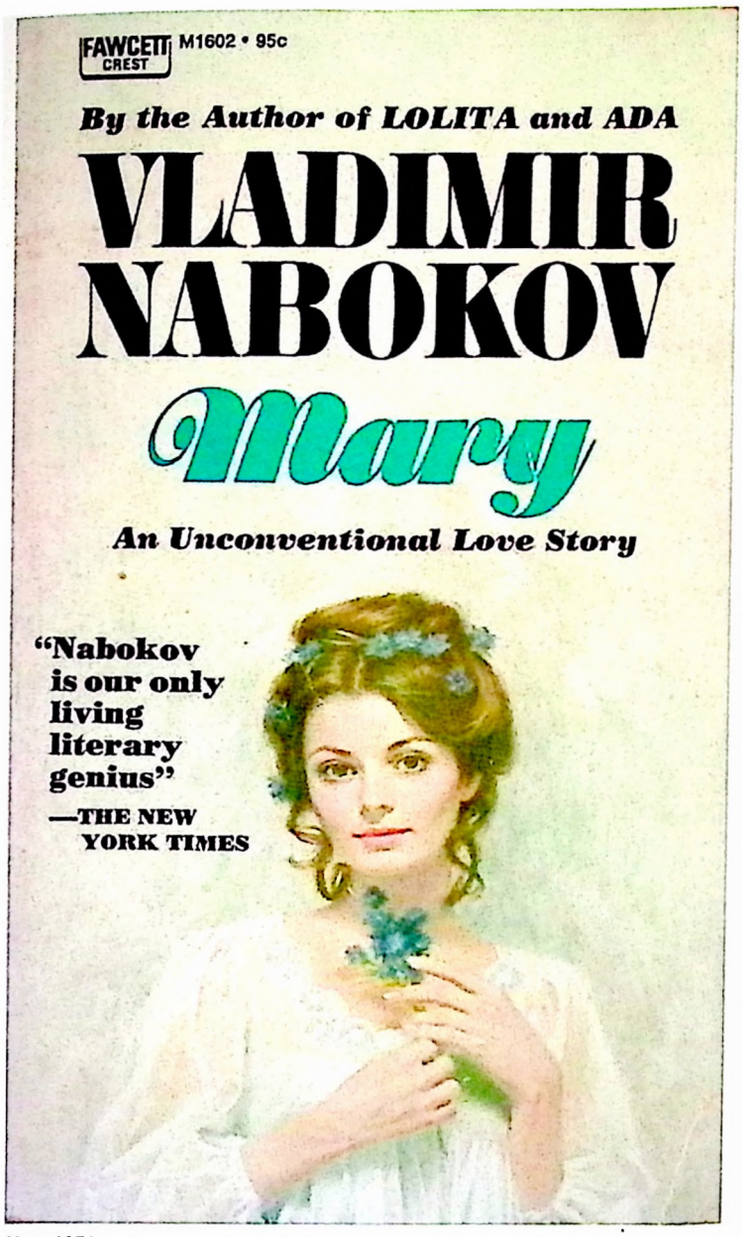
taking his son John out of the draft pool. As so often happens, father and son were of two different minds about this issue and John enlisted in the National Guard. Tom and Liz stayed in the United States.

At Dell, Tom's paintings included covers for their Candlelight Romance series, like #25, *The Nurse Made Headlines* by Adelaide Humphries. Many nurse book covers are fairly similar, but Tom Miller makes this one arresting with his portrait-like placement of the nurse in large scale at the front of the painting. Her left side is in shadow, her right brightly illuminated by the yellow sky. Again and again in his cover art, Miller used a technique of conveying deep pensive thought simply by showing his model touching her mouth, chin, or collarbone. The key color here is yellow. It echoes in the car, his sweater, the sky, and the highlights in her hair. In a daylight Gothic setting with a big mansion in the background, a brooding man looks at her. The back cover tells us the lovely nurse has fallen in love with a handsome playboy, but everyone who glances at the front cover illustration already knows that. Tom Miller tells the story with one image. It looks simple but it speaks volumes.

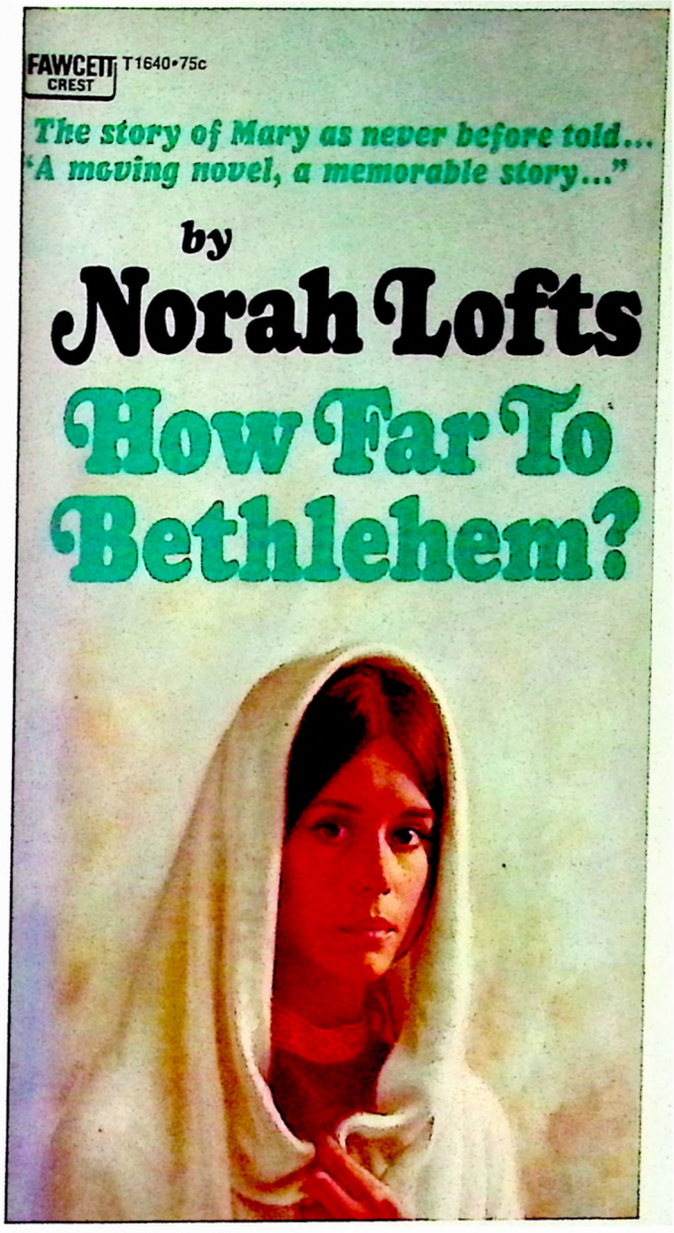
Tom was not happy with the sporadic assignments from Dell in the late 60s, almost exclusively for nurse books or doctor books. He sought out a new employer ready to make full use of his talents, and went to work for Fawcett in 1971. He painted more than 80 covers for their imprints, Crest and Gold Medal. Miller and Fawcett made a great combo throughout the 1970s. Tom was one of a group of top illustrators regularly contributing covers for Fawcett all through that decade, when CBS, Inc. owned the company.

Each new cover assignment began with a manuscript. Journalist Jay Malinoski described the arduous process in a 1998 newspaper article about Tom Miller:

> For the actual purpose of cover art, giving the reader an immediate visual interpretation of the content, Miller was given copies of the author's script by the publisher. After a careful study of the text, noting physical characteristics, costumes and mannerisms of the characters, Miller would create pencil roughs of possible ideas.
>
> He would then visit the publisher's art director and


FAWCETT CREST M1602 • 95c
By the Author of LOLITA and ADA
VLADIMIR NABOKOV
Mary
An Unconventional Love Story
"Nabokov is our only living literary genius"
—THE NEW YORK TIMES

Mary, 1971


FAWCETT CREST T1640•75c
The story of Mary as never before told...
'A moving novel, a memorable story..."
by
Norah Lofts
How Far To Bethlehem?

How Far to Bethlehem, 1971

submit the roughs for approval. After the official nod was given, he would book the models and acquire the right costumes from a costume company.

"Scheduling the models was probably the hardest part of the whole thing," said Miller. "You always had to schedule the models for the same time as the photo shoot, and then before the deadline of the drafts."

A number of black and white photos, sometimes more than 200, were taken of the models in full regalia. After the negatives came back, he began the task of choosing the perfect ones. He would then call the photographer's studio in New York for enlargements.

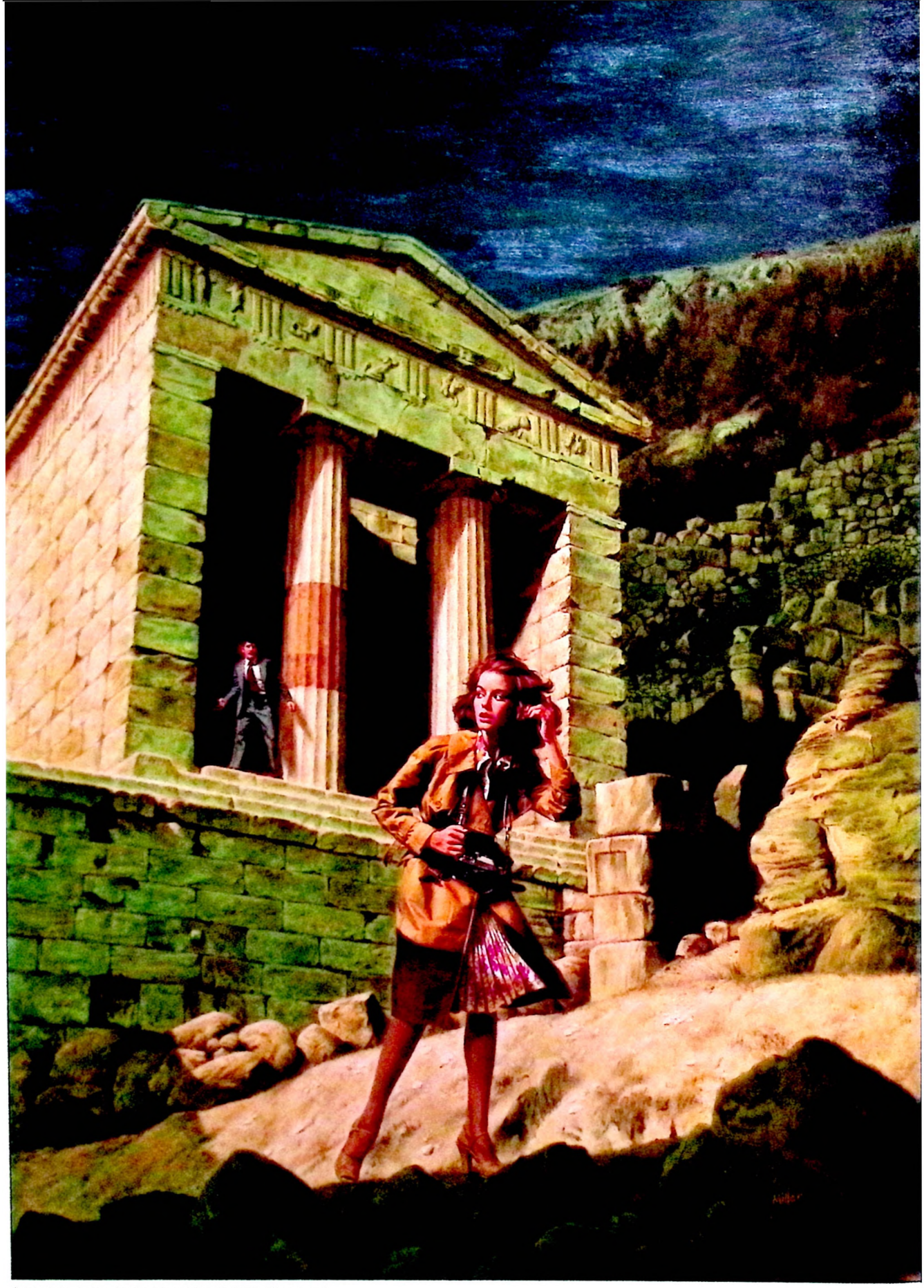
After getting the proofs, he would make color sketches from opaque water colors and return them to the art director for approval. Then came the actual painting. The entire process took from between three to five weeks.

"Portraits have always been a personal favorite," Tom Miller told Jay Malinoski, "But to make a living in portraits, you have to be in the field. It's more of a hobby, though sometimes I'll do one as a request."

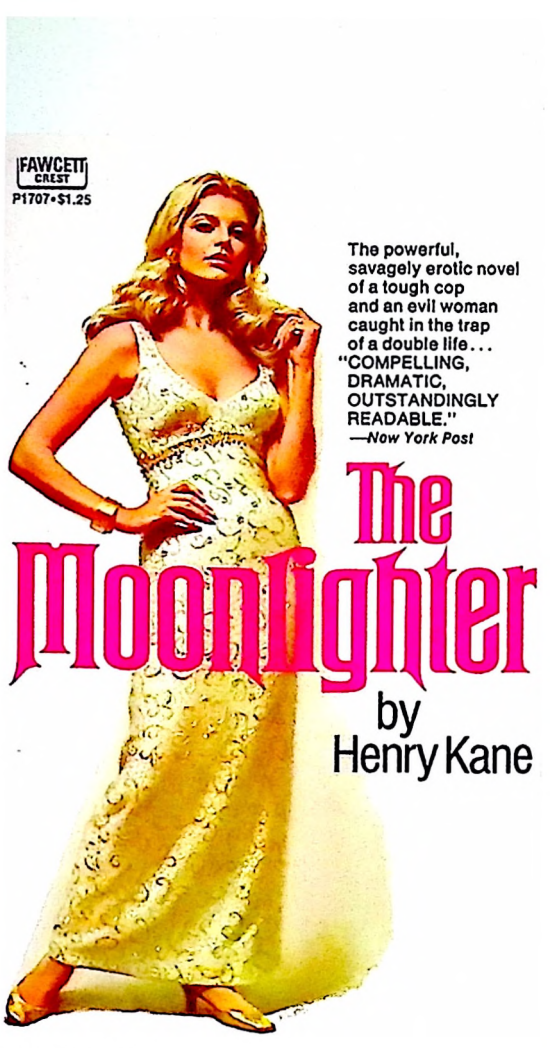
Miller's training as a portrait artist shines through in two back-to-back cover assignments for Fawcett Crest in 1971. The books are *Mary* by Vladimir Nabokov and *How Far to Bethlehem* by Norah Lofts.

Miller's *Mary* is beguiling and beautiful. All the colors are muted and complimentary pastels. Brilliantly, he repeats the motif of the purple flowers in her hands with a garland of flowers in her hair and the design of the lacy costume she wears. In the story, the character Mary is just a hazy dream, never appearing in the novel except in the narrator's nostalgic flashbacks as he recalls his lost love. Tom Miller makes her appropriately dreamy.

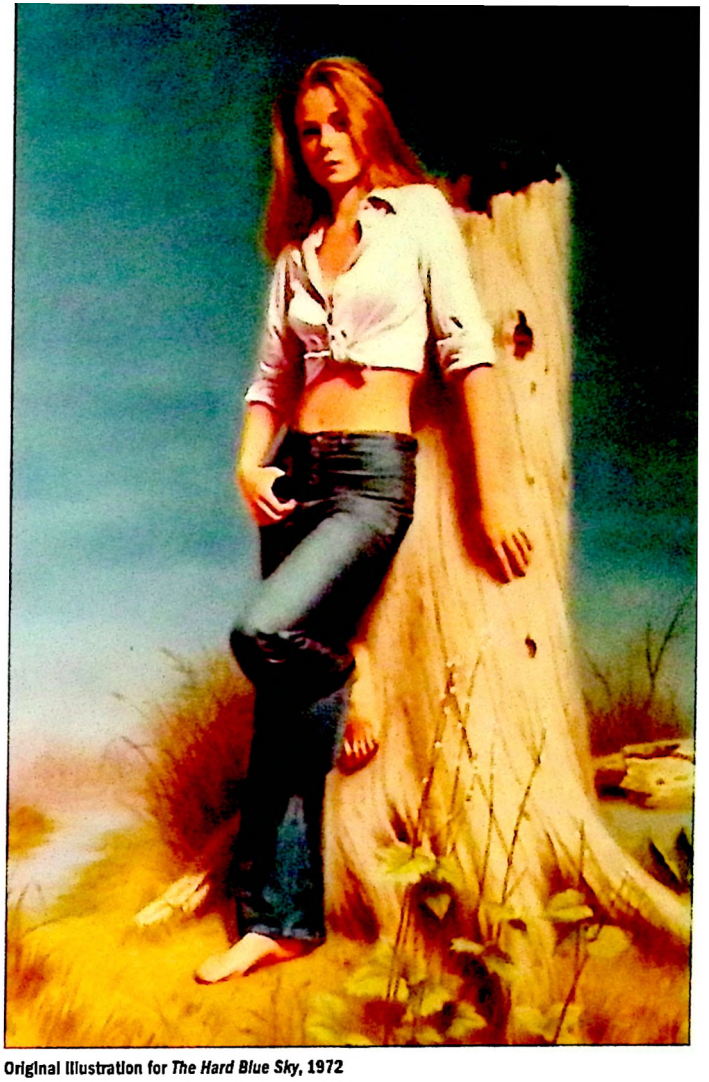
The Lofts book is the story of another Mary, the mother of Jesus. The previous Crest paperback edition's cover art pictured a dismal camel. When Tom Miller read the story, he saw that it was not about animals, or places, or anything else. He saw it was all about Mary the woman, and his painting is simply, brilliantly, just a portrait of her. It is complex and arresting precisely because of its subtle simplicity. Miller's Mary is young, virginal, and beguiling. She is looking directly into your eyes. Miller finds the very poor, simple young



Original illustration for *Decision at Delphi*, 1973. Oil on board


FAWCETT
CREST
P1707•$1.25
The powerful, savagely erotic novel of a tough cop and an evil woman caught in the trap of a double life...
"COMPELLING, DRAMATIC, OUTSTANDINGLY READABLE."
—New York Post
The Moonlighter
by
Henry Kane

The Moonlighter, 1972



Original illustration for *The Hard Blue Sky*, 1972

woman before she becomes one of the most iconic and most revered people in world history. And he does it all with the deep look in her eyes, the way she humbly gathers her cloak in her hand, and a quiet feeling of "the bright blessed day, the dark sacred night." He captures the entire essence of the story in one perfect image. I invite you to look into those eyes.

Although they tended to use him most often on historical romance, Miller painted all kinds of covers for Fawcett, including "plantation novels" in the then-popular MANDINGO genre, thrillers, stories of ancient times, mysteries, and even a Western. He painted covers for some of their best authors, such as Nabokov, Eudora Welty, Shirley Ann Grau, Joyce Carol Oates, and Taylor Caldwell, and for paperbacks by such bestsellers as Helen MacInnes, Jack Higgins, John D. MacDonald, and Julie Ellis. Norah Lofts and Jean Plaidy were both big sellers for Fawcett, and Miller's nine covers for Lofts and 10 for Plaidy contributed to that success.

Tom Miller excelled at Fawcett. Some vintage books now look dated or archaic, but Miller's covers seem timeless. During his lifetime, commercial illustration art often took a back seat to "fine art." But in the intervening years, more and more collectors, writers, art critics, and tastemakers have come to realize the tremendous impact of illustration art. As Hard Case Crime publisher Charles Ardai said recently in *Juxtapoz* magazine, "...the art world now recognizes that (cover) illustration is often performed by very gifted artists and is worthy of respect."

In days gone by, there had been a feeling that all paperback covers had to have some color for the background, that white backgrounds were just empty space. Bantam changed all that in the 1960s with a series of covers by James Bama. Soon other publishers like Dell and Lancer were copying that look. Fawcett did some in the 1970s, and their best are by Tom Miller. Miller's training as a portrait painter paid off on these covers.

In 1990, Tom and Liz moved to Brevard, North Carolina. Late in his life, he decided to become an American citizen. Tom Miller painted in his own studio in Brevard for the final years of his life. He died at the Ivy Hill Retirement Home there in September 2004.

Liz had an estate sale including all Tom's paintings. Their son John had died in 2002, and when Liz sold the house in Brevard, she moved to Connecticut to live with her daughter-in-law Pamela, and her granddaughters.

Brevard resident Ann Host was one of the people who modeled for Tom Miller. "His was a superior talent," Ann said. "I found him to be a most unassuming, delightful, but quiet gentleman". The independent artist set his own path and was always meticulous about every single image, from his first painting to his last.

The Paperback Covers of Tom Miller

1960s :

PYRAMID

G468 *The Woman Racket*, 1959
G469 *Once More, With Feeling*, 1960
G488 *Shadows Of Shame*
G497 *Either Is Love*
G526 *The Hands Of Love*
G568 *Doctors And Lovers*
G596 *World So Wide*, 1961
G663 *Kiss The Tiger*
F782 *The Hands Of Love*, 1962
F841 *Either Is Love*, 1963

DELL

FE B114 *The Pace That Kills*, 1960
FE B160 *Crack In The Mirror*
D353 *The Way Up*
F121 *The Crowded Sky*
FE B182 *Steve Bentley's Calypso Caper*, 1961
FE B183 *Love Of Live*
D428 *When Doctors Marry*
D443 *The Doctor's Bride*
F164 *Town Without Pity*
R123 *Calling Dr. Kildare*
FE K110 *Jeff Benton, M.D.*, 1962
R125 *Dr. Kildare's Trial*
0996 *Calling Dr. Kildare*
1980 *Dr. Kildare's Crisis*
1981 *Dr. Kildare's Search*
1982 *Dr. Kildare's Trail*
1983 *Dr. Kildare Takes Charge*
1994 *The Doctor Makes A Choice*
7712 *The Secret Of Dr. Kildare*
2051 *The Doctor's Strange Secret*, 1963
6700 *Ordeal Of Three Doctors*, 1966
2046 *Doctor Samaritan*
3686 *Home Town Doctor*, 1967
2036 *Doctor's Bride*, 1968
8910 *Timberline Nurse*
8959 *To Wed A Doctor*, 1969
6517 *The Nurse Made Headlines*
6870 *Pay The Doctor*
0318 *Assignment In The Islands*, 1970
1969 *The Doctor's Confession*
6152 *The Music Room*, 1971

POCKET BOOK

6027 *The Case Of The Lonely Heiress*, 1960

MONARCH

189 *Campus Doll*, 1961
198 *Cynthia Doyle, Nurse In Love*
206 *By Passion Obsessed*
223 *The Nurse Knows Best*
227 *It Happened In Hawaii*
MB522
238 *Ask For Lois*
249 *The Strange Women*
251 *Island Nurse*
261 *That Girl Marian*
265 *A Halo For Dr. Michael*
286 *Her Cheating Heart*
288 *Suburban Lovers*
294 *Irina*, 1963
334 *Campus Lovers*
341 *Naked When We Die*
353 *Love Her, She's Yours*
358 *The Pitchmen*
366 *Fraternity Row*
372 *The Gang Girls*
373 *Lana*
377 *Nikki Revisited*
385 *My Neighbor's Wife*
397 *21 Sunset Drive*
405 *The Jet Set*, 1964
411 *The Power Of Positive Loving*
427 *Executive Wife*
429 *The Revolt Of Abbe Lee*
442 *Dr. Starr In Crisis*
470 *Love Of 7 Dolls*
485 *Campus Doll*

PAPERBACK LIBRARY

52-208 *Keeper Of The Keys*, 1963

BEACON / SOFTCOVER LIBRARY

B716X *Summer Affair*, 1964
B790X *The Third Way*
B793X *Neighbors And Lovers*
B959X *Summer Affair*, 1966
B994 *The Love Clinic*
B1053S *Left Of Sex*, 1967
S75132 *Neighbors And Lovers*, 1969

1970s

FAWCETT CREST

M1507 *With Shuddering Fall*, 1971
M1564 *The Captive Queen Of Scots*
M1602 *Mary* (art reused on Five Star UK edition of *Chateau Of Secrets*, 1972)
T1640 *How Far To Bethlehem?*
M1687 *The Concubine*, 1972
M1706 *The Lost Queen*
P1707 *The Moonlighter*
P1730 *The Rich Crowd*
P1736 *The Hard Blue Sky*, 1972
P1745 *A Rose For Virtue* (reprint X2781)
M1771 *The Wandering Prince*
M1777 *Cry Of The Daughter*, 1973
P1781 *Avalon* (Q2211, X2724)
M1788 *Glory*
M1801 *The King's Pleasure* (Q2160, 2-3718-4)
P1820 *The Optimist's Daughter*
M1846 *The Black Prince*
Q1972 *Decision At Delphi* (C2790, R2523, 2-4015-0)
P1985 *Marriages And Infidelities* (maybe Miller)
P2019 *A Health Unto His Majesty*
P2039 *The Lute Player*, 1974 (2-2948-3)
M2053 *Tara's Healing* (2-3012-0)
P2098 *Here Lies Our Sovereign Lord*
Q2187 *The Venetian Affair* (X2743, 2-3667-6, 2-4196-3)
P2218 *Red Adam's Lady*
P2269 *Horizon* (2-3123-2, 2-3434-7)
Q2279 *After*
P2338 *Crown Of Aloes*, 1975
Q2345 *The Raj*
P2454 *The French Inheritance*
P2477 *The Run To Morning*
Q2543 *The Blade Of Castlemayne*
C2562 *Glory And The Lightning* (2-3972-1, 20468-5)
C2689 *A Book Of Ruth*, 1976
Q2693 *Saturday Games*
X2748 *The Romance Of Atlantis* (2-2748-0, 2-3787-7)
X2772 *Eden* (2-2772-3)
C2791 *The Explorer* (maybe Miller)
C2862 *The Golden Mistress*
2-2891-6 *The Goldsmith's Wife*
2-2964-5 *Veronique*
2-3026-0 *Madonna Of The Seven Hills*
2-3034-1 *My Theodosia*
2-3036-8 *The Black Pearls*
2-3037-6 *The Brittle Glass*
2-3108-9 *Light On Lucrezia*, 1977
2-3132-1 *The Golden Fleece*
2-3170-4 *Lord Libertine*
2-3413-4 *The Captive Of Kensington Palace*
2-3550-5 *Eulalie*, 1978
2-3600-5 *Here Comes A Candle*
2-3642-0 *The Green Salamander*
2-3910-1 *Gilded Spurs*
2-4131-9 *The Hampton Heritage*, 1979
2-4151-3 *The Widow Of Windsor*
2-4211-0 *Dark At Noon*
2-4300-1 *Daneclare*, 1980
2-4318-4 *The Lion Of Justice*
2-3996-9 *Savage Oaks*

FAWCETT GOLD MEDAL

R2531 *Claudelle Inglish*, 1972
M2580 *Cancel All Our Vows* (P3178)
M2824 *Rogue Black*, 1973 (P3295, 1-3809-7)
P2911 *Jedcrow*, 1974
Q3140 *Sabrehill* (X3506, 1-3506-3, 12413-4)
X3236 *Golden Stud*, 1975 (0-3236-1, 1-3666-3)
X3272 *Banner Bold And Beautiful*
X3304 *Slaves Of Sabrehill* (1-3304-4, 1-3970-0, 12662-5)
C3514 *Rafe*, 1976
1-3585-3 *Master Of Blackoaks* (art reused on 1977 UK hardcover)
1-3695-7 *Rebels Of Sabrehill*
1-3842-9 *Sword Of The Golden Stud*, 1977 (art reused on 1978 UK hardcover & 1987 Star UK paperback)
1-3888-7 *The French Passion*
1-3924-7 *Creole Surgeon*
1-3988-3 *Jasmine Moon*, 1978
1-4018-0 *Storm Over Sabrehill*
1-4090-3 *Taproots Of Falconhurst* (art reused on 1979 UK hardcover) (12600-5)
1-4178-0 *Worship The Wind*, 1979
1-4201-9 *Daughters Of The Summer Storm*
1-4309-9 *East Of Jamaica*, 1980
1-4320-1 *The Passion And The Rage*
1-4334-1 *Scandal Of Falconhurst* (12601-3)
1-4375-9 *Jemma*, 1981 (13268-4)
1-4387-2 *The Untamed Breed*, 1981 (12352-9)
1-4396-1 *The Outcast*
1-4424-0 *Heritage Of Blackoaks*
1-4452-6 *The Adventurer*, 1982

SIGNET

E9718 *Verity*, 1981

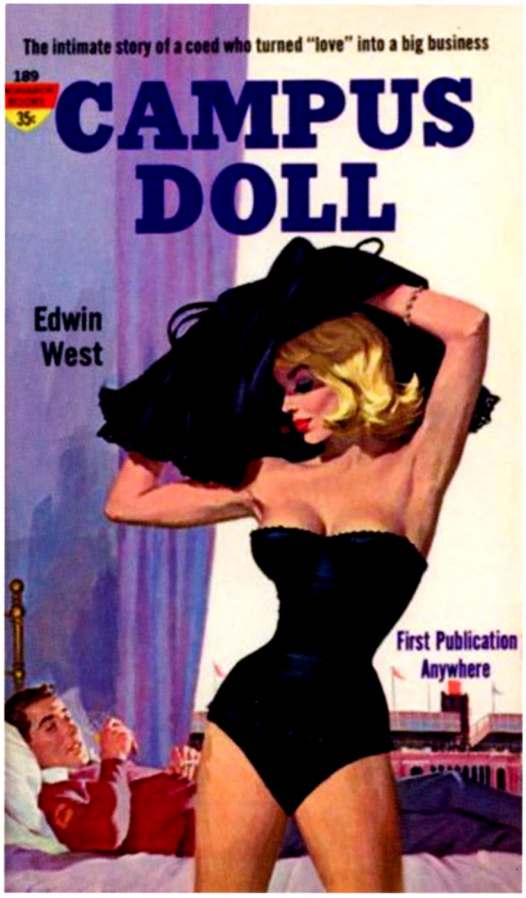
Donald E. Westlake wrote *Campus Doll* for Monarch books under the pseudonym Edwin West, and Tom Miller was asked to paint the cover art for the 1961 paperback original. Set at Clifton College in Ohio, the cover art shows a campus woman undressing for a young man wearing a Clifton letter-sweater. She stands in a black corset in front of a huge window opening onto an impossibly bright white sky. The image is simply unforgettable.

In the September 2013 issue of *ELLE* magazine, there is a piece on page 222 about the choices made by the photographer and designers for a cover story on fashion model Kate Upton. Among the collection of things making up the photo shoot, "photographer Carter Smith was intrigued by the femmes fatales of antique murder mysteries." There, above the caption "Inspiration board: sexy midcentury vixens," is Tom Miller's *Campus Doll*. There's also a photo of Kate Upton standing next to a bed in a black corset before a impossibly bright white window. The campus doll has come to life, evidence that Tom Miller's covers continue to enchant new generations.

— by Lynn Munroe, 2014

Lynn Munroe lives in California and writes about vintage paperbacks at www.lynn-munroe-books.com

Thank you Pamela Miller, Jay Malinoski, anoldent, Earl Weed, Thomas Lesser, Robert Speray, Grant Thiessen, Rachel Parker-Stephen, Marcy Thompson, Sara Boyle, Vicki Walker, Evan Carter, Jack Eubanks, Susannah Clark, Tony Jacobs, Ruben at paperbackart.com, Richard Berenson & the Society of Illustrators, Steve Wallace, Ann and Larry Host, Tim Isaacson and Brian Emrich.



***Campus Doll*, 1961**

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Original illustration for *Collier's*, 1921. Oil on canvas, 20" x 17.5." Photograph courtesy of Heritage Auctions, HA.com

William Meade Prince, circa 1920s

William Meade PRINCE

by Daniel Zimmer

William Meade Prince is best known today for his charming and humorous memoir *The Southern Part of Heaven*, his recollections of growing up in Chapel Hill, North Carolina. But his career as a writer is only a small part of the story. Prince was also a newspaper cartoonist, a part-time actor, and one of the finest illustrators of his day.

William Meade Prince was born in Roanoke, Virginia, July 9, 1893. He was the son of Robert Watson and Alice Wales Meade Prince. He was descended from Sir Richard Everard, the last governor of North Carolina under proprietary rule (serving in that capacity from 1725 to 1731), and from Bishop William E. Meade of Virginia.

Prince's father worked as a traveling claims agent for the Southern Railroad, and spent a lot of time on the road attending to various problems. As Prince recalled:

> Whenever there was a wreck anywhere on Dad's division, which was pretty frequently, he was responsible for the salvage of the freight, and he had to get there as quickly as possible and by whatever means.

As a result, their relationship was distant.

> He was a sort of stranger to me, though—my father. A mysterious, colorful stranger, a glamourous and affectionate Authority, who came at intervals from Out on the Road and spent a few days or a weekend and then disappeared again into the tremendous and exciting outside world... During the long periods when he was away he became almost unreal to me, a vague and faraway being I never tried very hard to picture.

At age five, Prince's family moved to Chapel Hill. His grandfather, Dr. William Meade, had become the new minister of the Chapel of the Cross church.

> We had lived in Roanoke, where I was born, and when Grandpa answered the call to Chapel Hill, Mother came with him, and I, naturally, came along too. Dad being Out on the Road most of the time, it seemed best for Mother to stick with Grandpa and make a home for him. "He's as helpless as a baby, she would say. "I don't know how in the world he would get along." This used to puzzle me, as I thought Grandpa got along all right; he could dress himself and everything, and was by no means as helpless as a baby. Besides, he ate very little—"hardly enough to keep a bird alive," Mother said.

At the age of five or six, Prince was bitten by the art bug:

> As far back as I can remember, I liked to draw. In fact, Mars' Phil used to say I was born with a pencil in my hand, but this seems exaggerated...almost as soon as I could hold a pencil or a crayon I was marking things up.

Original illustration for *American Magazine*, 1922. Oil on canvas. Photograph courtesy of the Society of Illustrators, NY

I have ruined many a good surface in my time. I preferred to draw lying flat on my stomach; this may indicate that I started drawing before I could talk.

But other hands than mine had a part in my drawing and the shaping of my destiny, and in those formative years were the guiding force in my life, I believe, which boldly led me toward my fate, that of becoming an illustrator. One of these hands was Satan's, which, holding a pitchfork, reached out and grabbed me from the pages of a large copy of Dante's *Inferno* which was in my grandfather's study. Gustave Doré's illustrations of His Satanic Majesty, and the dark angels, and the fires of hell affected me greatly. I have never tried to draw a picture of Satan, but I could; I know just what he looks like.

The other—even firmer, more authoritative—belonged to General George A. Custer. Neither Satan nor General Custer was actually present in the flesh, of course, but their forceful spirits were with me, and very influential. I first met General Custer when I was very young—in that bloodcurdling lithograph put out, I think, by the Anheuser-Busch people in the nineties—showing the gallant and intrepid Yellow Hair with upraised sabre, his last cartridge gone, standing alone among his fallen men, and surrounded by the yelling redskins. This is literally the first picture I ever remember seeing. I am on the track of one now, and I hope to secure it and hang it across from my bed, so that it may also be the last.

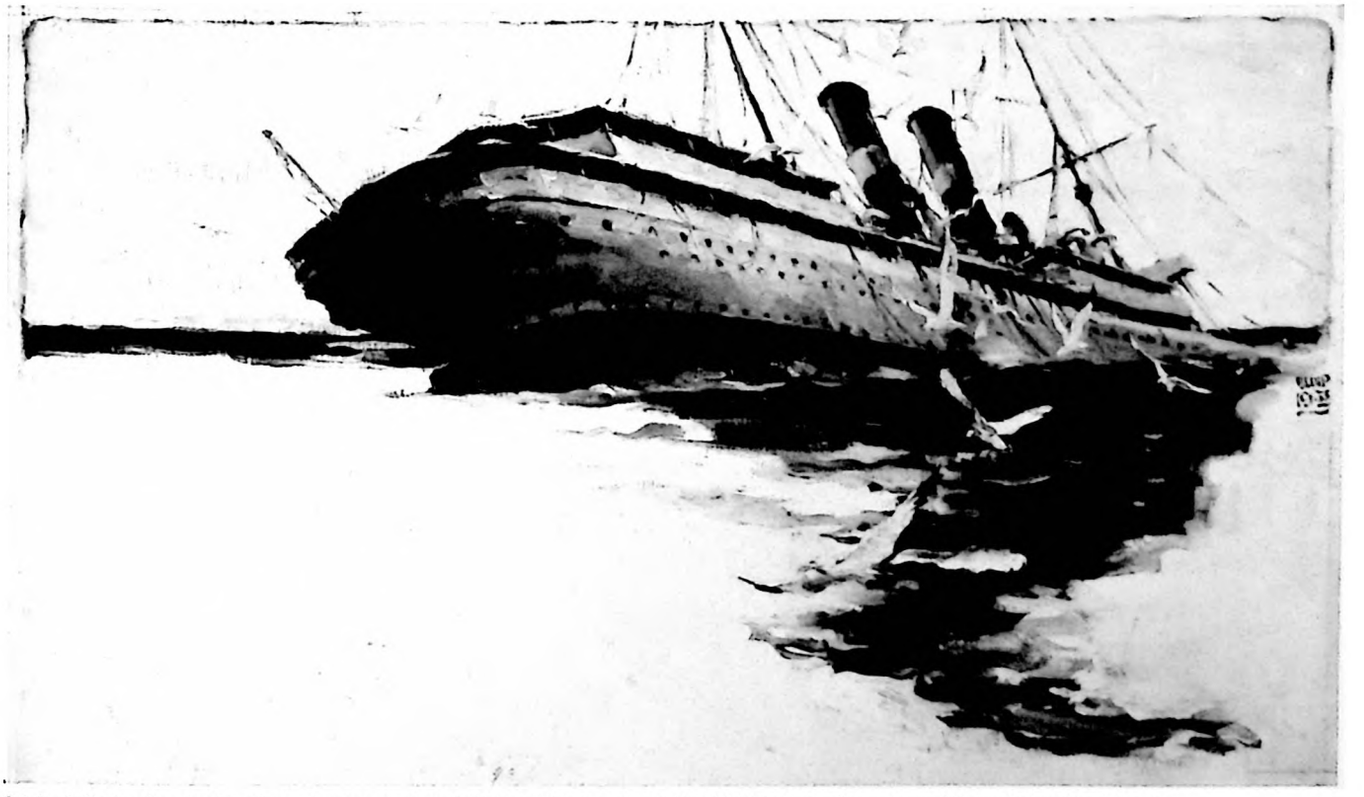
Young William's mother noted that her son was serious about art, as he studiously copied drawings by Charles Dana Gibson, A.B. Frost, and other illustrators of the day, and spent many hours rendering his own toy paper soldiers. As a result, she enrolled him in an art class at the Univerity's Summer School. His first art teacher was Mr. Bentine, a "fat gentleman with a thick German or catarrhal accent." Though Prince expected to spend his time drawing cowboys and Indians, or circus scenes, Mr. Bentine had other ideas, focusing extensively on the basics of form and perspective. The small class of three or four students (all grown ups, aside from Prince) would spend two hours each morning copying boxes, pyramids, and cones that Mr. Bentine would draw on the blackboard.

> ...it was dull stuff for one straining to give birth to fire engines and football players and cavalry charges. It was my first encounter with discipline, other than the strictly personal variety I met with at home, and it wasn't easy to take. But I drew away at my spheres and cubes, and sometimes Mr. Bentime would look at my struggles and beam at me through his thick glasses and say, "Dot's right. Keep tryink. You are doing vell." Not that I needed encouragement; anybody could draw the boxes and the balls. All I needed, I thought, was to get away from Mr. Bentime and give my creative instincts a chance! But I never got beyond the "form" with Mr. Bentime. "Do not be discourached," he would say, his finger on his big red nose. "What I giff you you vill find most waluable, some day." I am inclined to think that he was right.

In 1906, some of William's drawings were published for the first time in the University's annual yearbook, *Yackety Yack*.

> It was considered quite an accomplishment, artistically speaking, to have a drawing accepted by the *Yackety Yack*, which was a sort of Chapel Hill Salon, and the Art Editor, like most Editors everywhere, was swamped

Original illustration for unknown publication. Oil on canvas, 21" x 26." Photograph courtesy of Illustration House, NY



Original illustration for *The Saturday Evening Post*, 1933. Oil on canvas, 14" x 24." Photograph courtesy of Heritage Auctions, HA.com

DODGE BROTHERS
BUSINESS COUPE
Always admired for its trim beauty, the new Business Coupe distinctly surpasses itself.
The all-steel body is set gracefully low, with accentuated streamline effect from rear deck to radiator. The new spring suspension—common to all types—is everywhere conceded to mark an epochal advance in riding comfort.
The seat is deeper and roomier, with a spacious compartment extending along its entire back-length. This in addition to the trunk-sized rear deck luggage quarters.
Exceptional vision to the rear, with adjustable quarter windows, is one of many other new features which distinguish this sturdy vehicle.
TROLLEY STOPS HERE

Advertising illustration for Dodge Brothers Cars, 1923

Nothing stops 'em!
Chesterfield
CIGARETTES
For four consecutive years America's fastest growing cigarette. It's a clear field ahead for this cigarette. of pure natural tobacco taste and fragrance . . .

Advertising illustration for Chesterfield Cigarettes, 1927

with contributions most of which he had to turn down. In 1906 the book carried three of my pictures, all of them having to do with the glories of our football and baseball teams; the cultural aspects of our institution meaning little or nothing to me. It was a proud day when I saw my drawings printed in the *Yackety Yack*, with my name beneath them.

...the *Yackety Yack* opened for me a new and wide horizon. Not only was I doing what I enjoyed and wanted to do more than anything else in the world, and getting it printed, but incredibly I was being *paid* for it.

I continued to work for the *Yackety Yack*, and the 1910 book contained 16 of my pictures. It was about that time, I guess, that I began to think about going into business for myself.

William lived in Chapel Hill until he was fifteen. He resided for a time in Birmingham, Alabama, where he worked as a railway clerk, and while living there he met and fell in love with his future wife Lillian Hughes (June 17, 1893 - February 25, 1962), whom he would marry on November 24, 1915. He could not choose between West Point Military Academy or architecture at Georgia Institute of Technology, so he settled on going North to study art at the New York School of Fine and Applied Arts (1913-15). There he won an illustration contest sponsored by *Collier's* magazine. His first professional illustration was done in black and white for a story by Harold Titus in *Red Book* in 1919.

Prince gained recognition through his lively covers for *The Country Gentleman*. His first cover for the magazine appeared on August 16, 1924, and was entitled "Build Your Own Radio." He produced covers for the magazine from 1924 through 1940, eventually illustrating 48 *Country Gentleman* covers in all.

Prince notably illustrated the stories of Roark Bradford, and provided illustrations for many other magazines such as *Collier's*, *Cosmopolitan*, *Ladies' Home Journal*, *The Saturday Evening Post*, *Red Book*, and more, by such authors as Hugh Walpole, James Street, Phillip Wylie, Kathleen Norris, William Saroyan, and Arnold Bennett. He also produced numerous advertising illustrations, including a series for Dodge Brothers cars.

After five years of advertising work in Chicago, Prince moved to Westport, Connecticut, where he could combine his illustration work for the magazines in New York with his interest in riding and maintaining Arabian horses.

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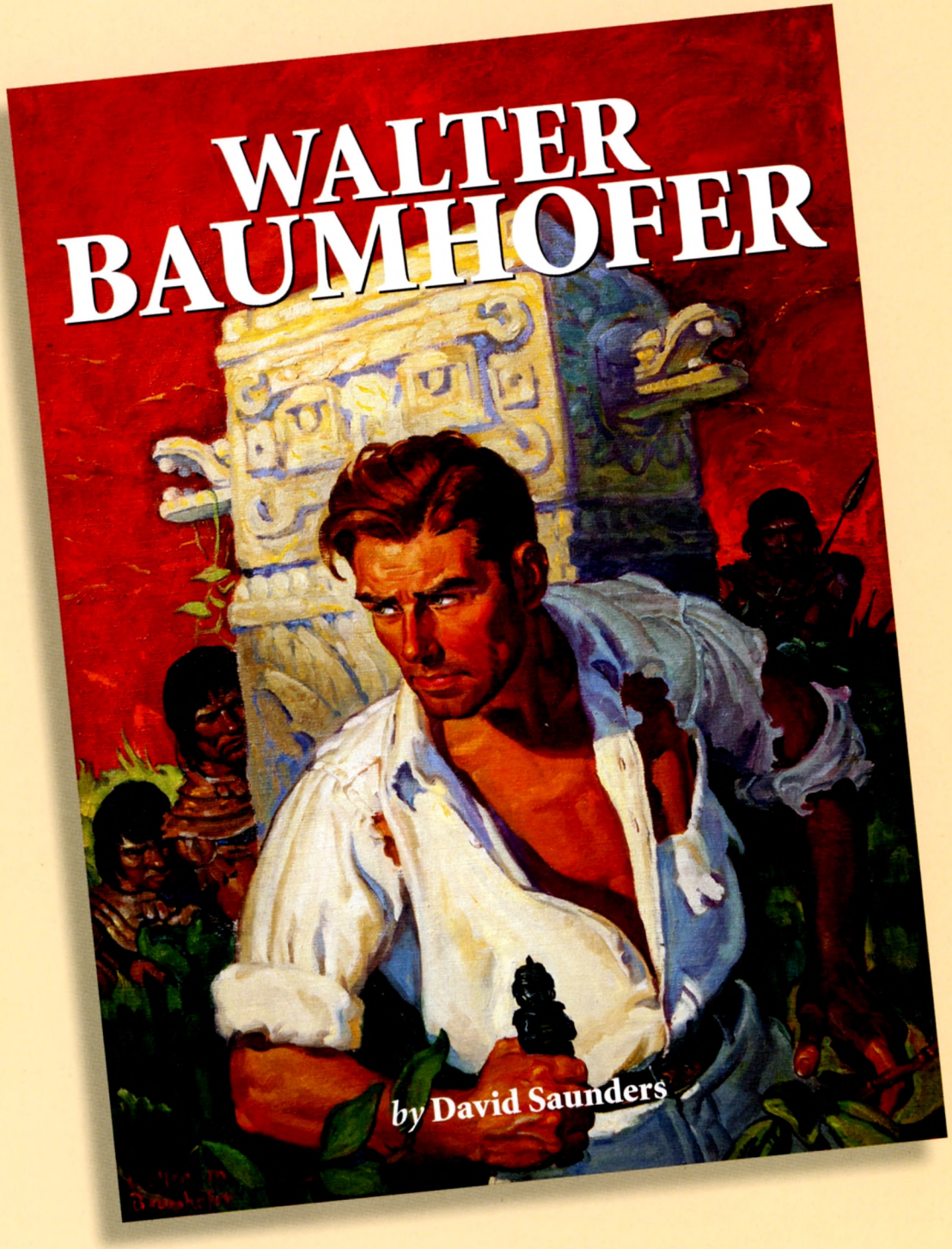

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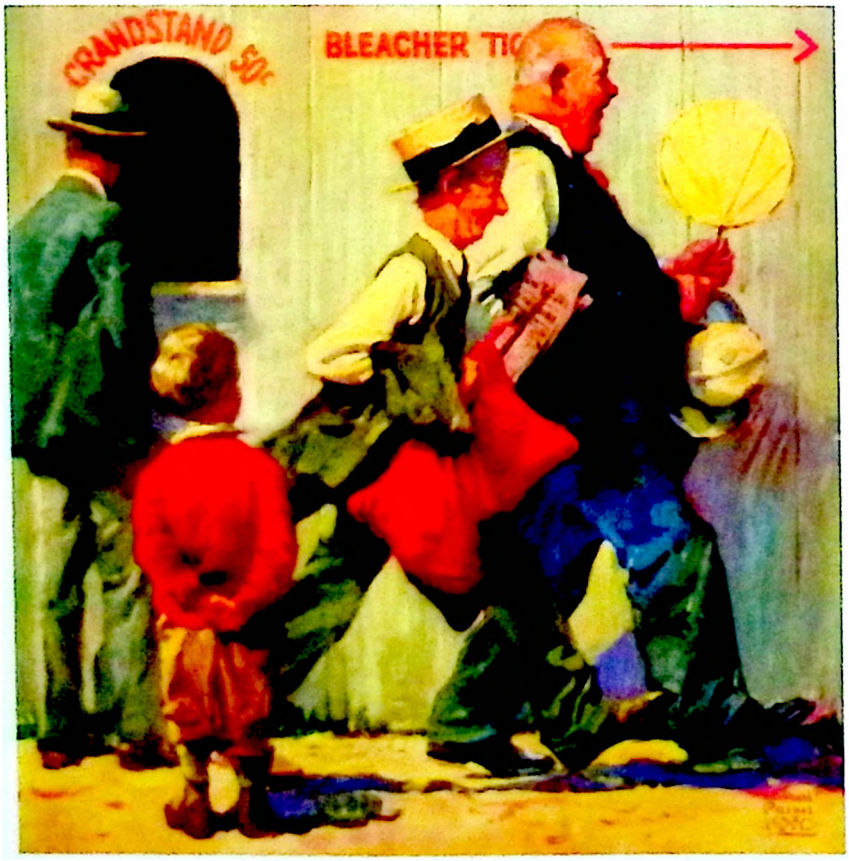
Interior Illustration, 1927

Interior Illustration, 1928

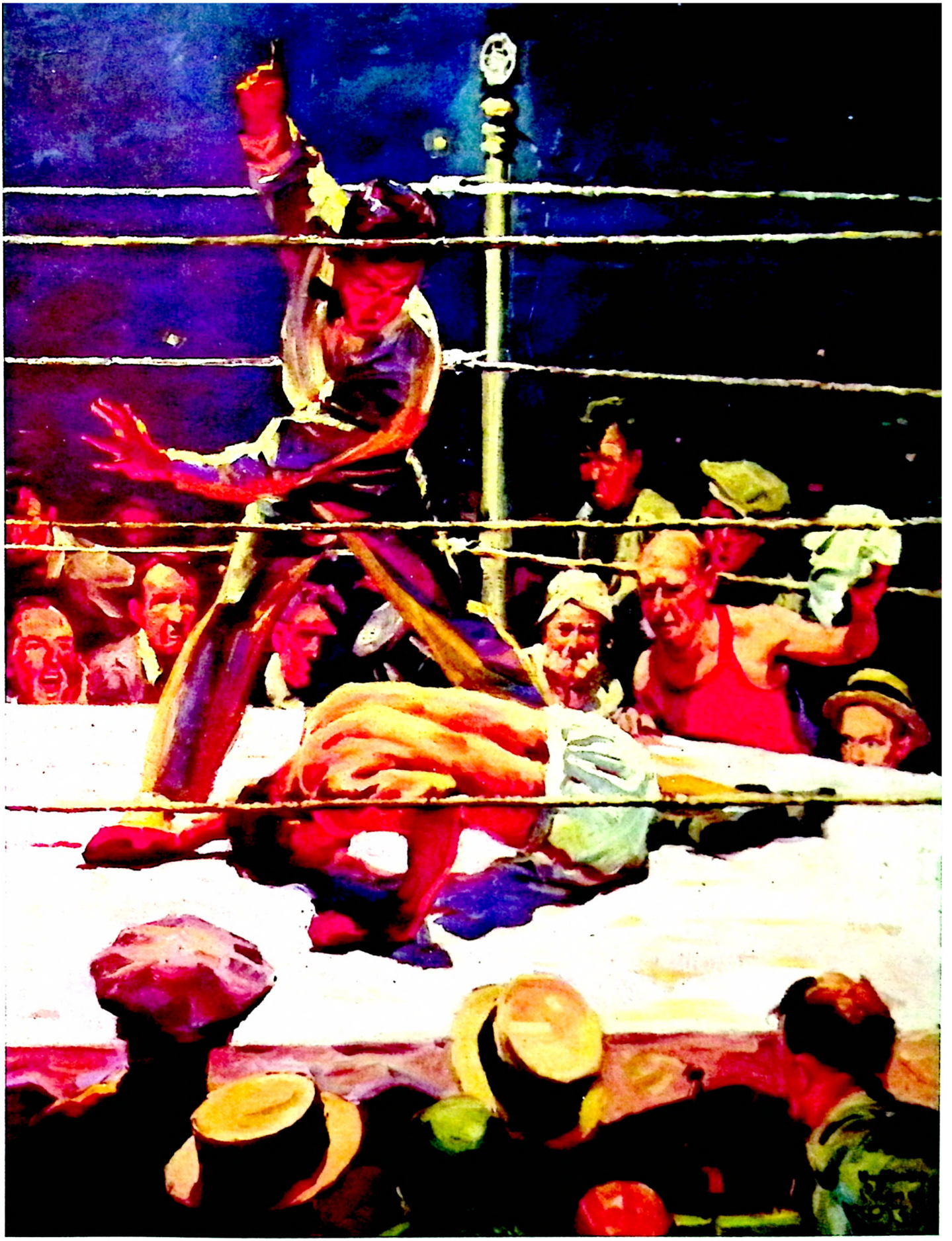


Interior Illustration, 1930

In the 1930s, when Westport eventually became too urban for riding, Mr. and Mrs. Prince returned to Chapel Hill, North Carolina, where he built his own studio and stables at 707 Greenwood Road, to continue his work in illustration. Returning to the area flush with money and manners, with an air of gentility mixed with the glamour of fame and success, the newspapers doted on their doings—the Greensboro *Daily News* noted it with the headline: "Prominent Illustrator Returns to Chapel Hill." Lillian Prince posed in her garden for the *News & Observer* next to a piece of statuary brought home from Italy. They had a black poodle named Zaza. It was also noted that William had a marvelous collection of sailing vessels.

His return in some ways was bittersweet. As he noted in *The Southern Part of Heaven*, his memoirs of growing up in Chapel Hill,

> ...all of us loved Chapel Hill and the rectory. How long ago all of that seems now. Even the little house has gone...it was a wonderful little house, as it was, with a fireplace in each of its six rooms, and the well out back, a few yards from the back porch and the kitchen attached to it... An apple tree hung over the



Interior illustration, 1930

Original illustration for *Collier's*. Carbon pencil and white gouache, 16.75" x 20.5." Photograph courtesy of Heritage Auctions, HA.com

Interior illustration for *Collier's*, circa 1930s

well; I remember that apple tree with affection and sharp twinges in my stomach... When I came back to Chapel Hill, after thirty years away, the only way I could identify the spot where the rectory had been was by this tree, rugged and venerable.

William became a lecturer in The University of North Carolina's Art Department, serving as head of the department during World War II (1943-1946.) He made drawings and posters for the Committee to Defend America, the American Field Hospital Corps, and the USO, painting portraits of wounded soldiers and sailors.

Prince was active in the community, and was a member of the Chapel Hill Town Planning Board, State Planning Board, Building and Grounds Committee of the University of North Carolina, Virginia Museum of Fine Arts, Southern States Art League, North Carolina Artist's Association, Sons of the American Revolution, Society of Illustrators, Artists and Writers Association, Players Club of New York, and Chapel Hill Country Club. In politics, he was a Democrat.

William's wife, actress Lillian Hughes Prince, had been active with the Westport Players when she lived in Westport, and had studied acting with Harry Irvine at the Academy of Allied Art in New York City. From the 1930s until her death in 1962, she had parts in many Carolina Playmakers productions, including *The House of Connelly* by Paul Green, *The Little Foxes*, *Ah, Wilderness!*, *Our Town*, *The Madwoman of Chaillot*, *Showboat*, *Oklahoma*, and *Spring For Sure*. She performed in *Blithe Spirit* with the Raleigh Little Theater, and shortly afterwards joined the cast of Howard Richardson's *Dark of the Moon* with the Schubert national touring company, where she had the role of the "cunjer woman" during the 1945-1946 season. Lillian also performed in Gilbert and Sullivan's operettas (*Patience*, *Pirates of Penzance*, *H.M.S. Pinafore*) and held the role of Queen Elizabeth in Paul Green's outdoor drama *The Lost Colony* during the summers from 1947 through 1953.

William joined the cast of the play *The Lost Colony*, playing in the small role of Ananias Dare. One day, he caught two suspicious characters loitering near the outdoor stage in Manteo. He held them at bay with a prop pistol until the highway patrol arrived to take them into custody, whereupon it was discovered they were ex-convicts. "Prince a Detective," wrote the *Chapel Hill Weekly* headline.

In 1942 and 1943, Prince illustrated the newspaper comic strip *Aladdin Junior*, as well as its topper *Secrets of Magic*, which was written by Les Forgrave. For King Features and the Book-of-the-Month Club, he illustrated the comic adaptation of *A Tree Grows in Brooklyn* in 1944.

In 1950, Rhinehard & Company published *The Southern Part of Heaven*, a book Prince wrote about his experiences as a boy growing up in Chapel Hill. William dedicated the book to Lillian. The title originates from an anecdote in the book which concerns a Chapel Hill minister who, upon his deathbed, asks, "What do you think Heaven is like?" "Heaven," goes the answer, "must be a lot like Chapel Hill in the spring."

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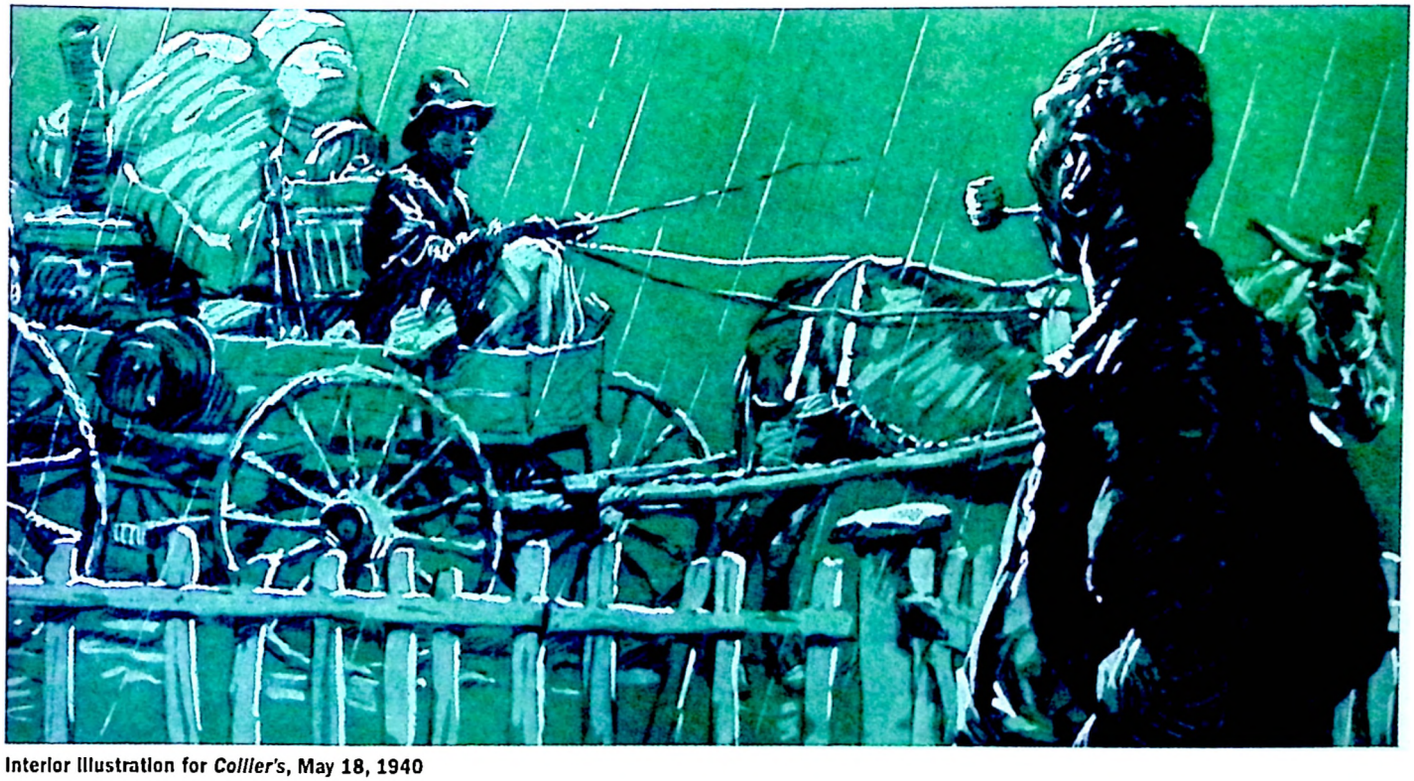
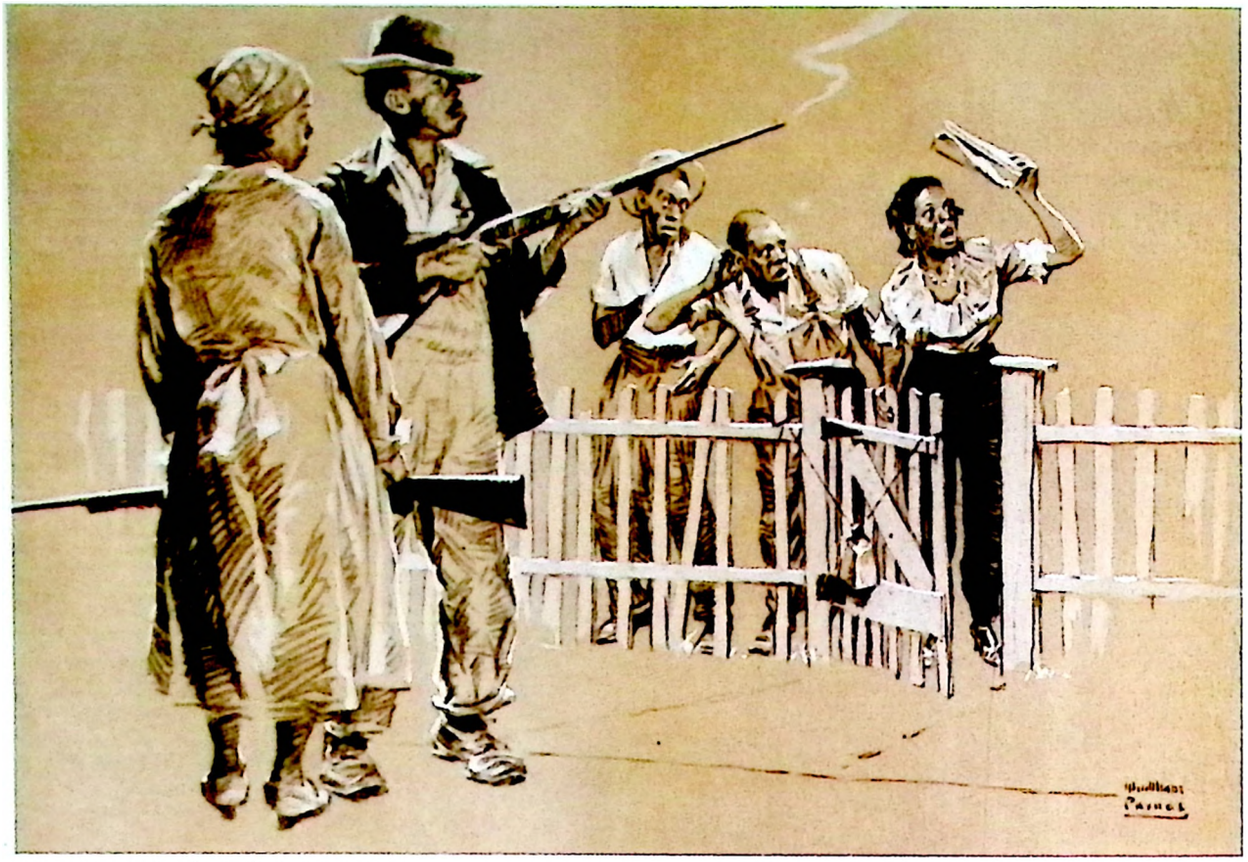
Original illustration for *Collier's*, February 20, 1943. Carbon pencil and white gouache, 14.25" x 18.5." Photograph courtesy of Heritage Auctions, HA.com



Interior illustration for *Collier's*, May 18, 1940

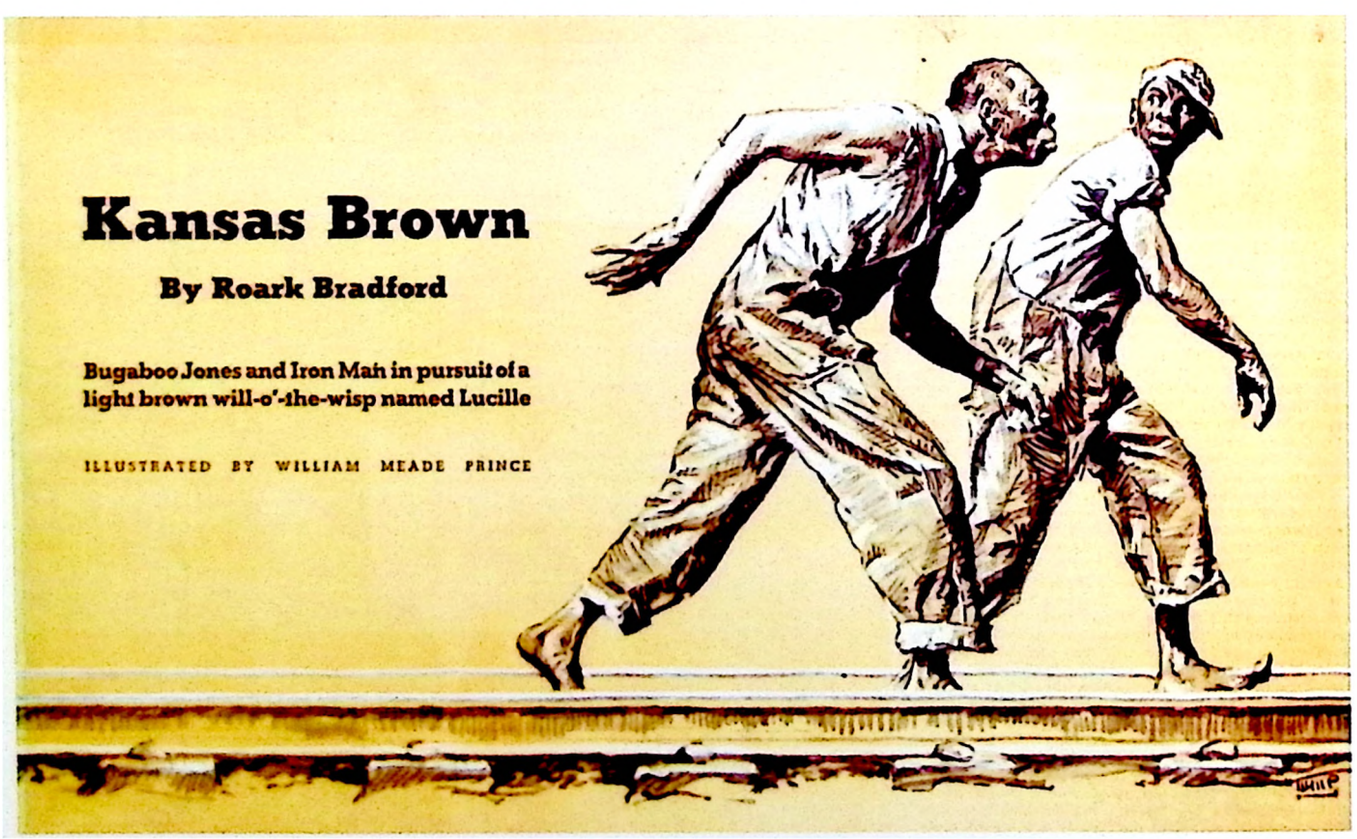


Interior illustration for *Collier's*, July 9, 1938

Interior illustration for *Collier's*, March 11, 1939

Interior illustration for *Collier's*, circa 1939

Original illustration, publication unknown. Carbon pencil and white gouache. Photograph courtesy of Illustration House, NY

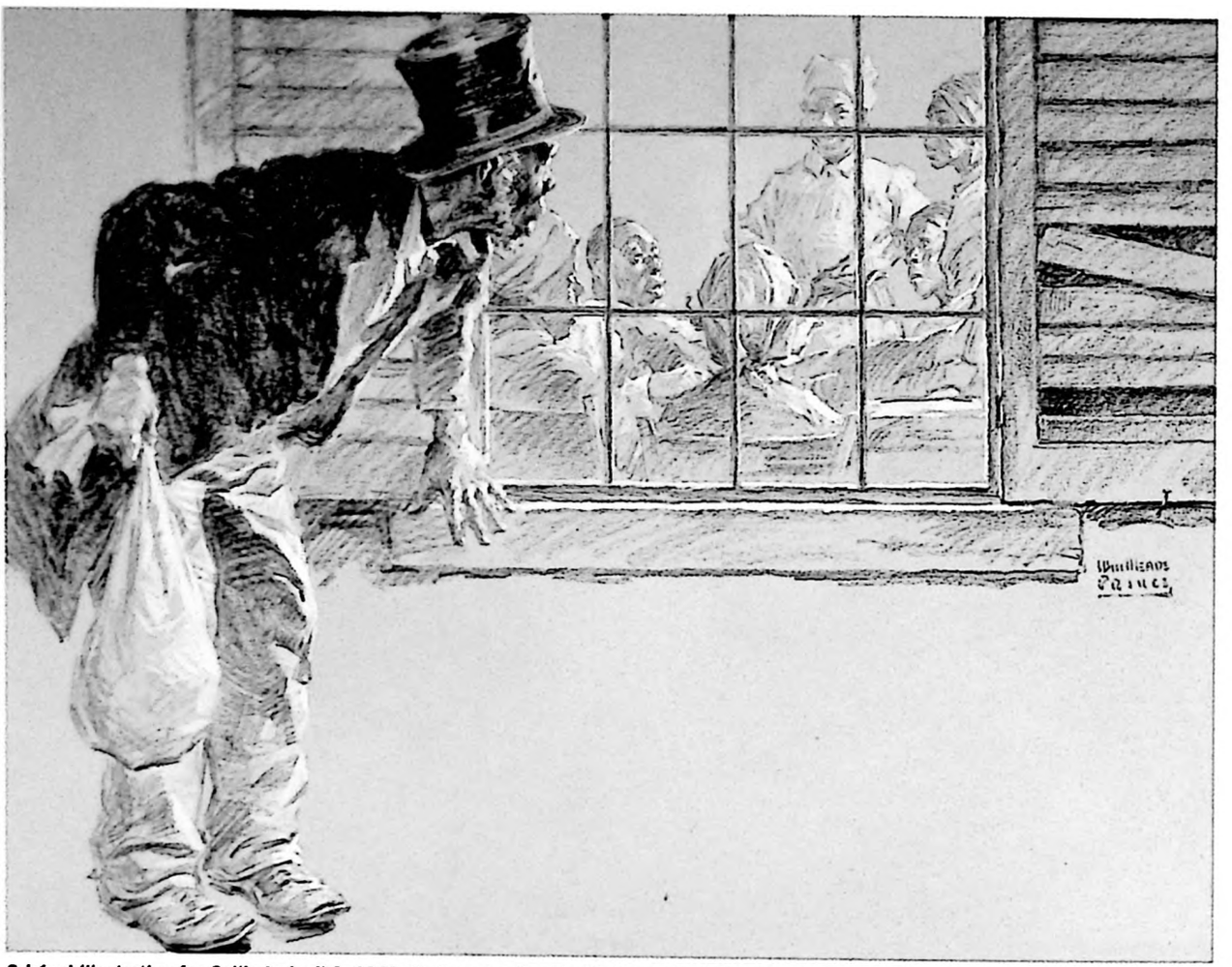

Kansas Brown
By Roark Bradford
Bugaboo Jones and Iron Man in pursuit of a light brown will-o'-the-wisp named Lucille
ILLUSTRATED BY WILLIAM MEADE PRINCE

Interior illustration for *Collier's*, December 17, 1938

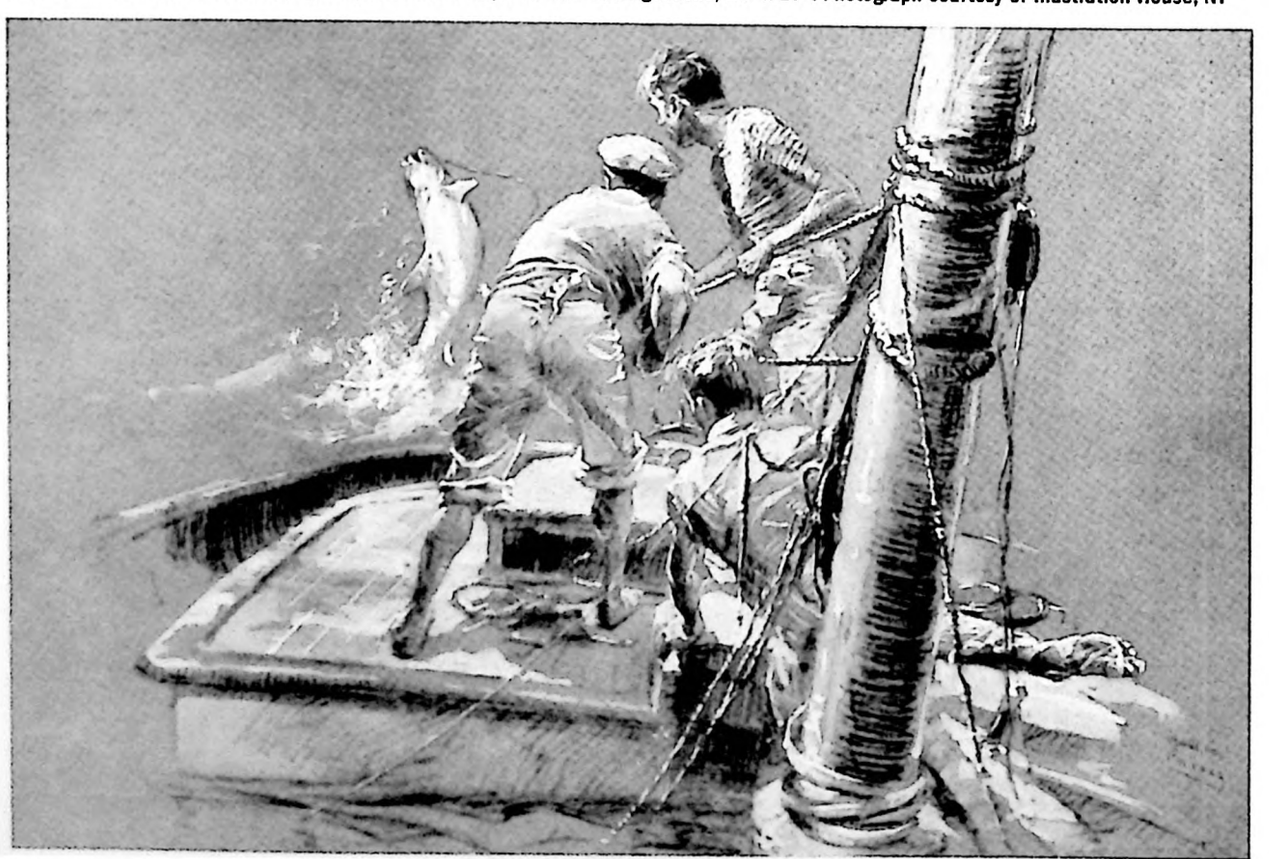
Original illustration, publication unknown. Carbon pencil and white gouache

Original illustration, publication unknown. Drybrush and white gouache

Interior illustration for *Collier's*, August 28, 1937

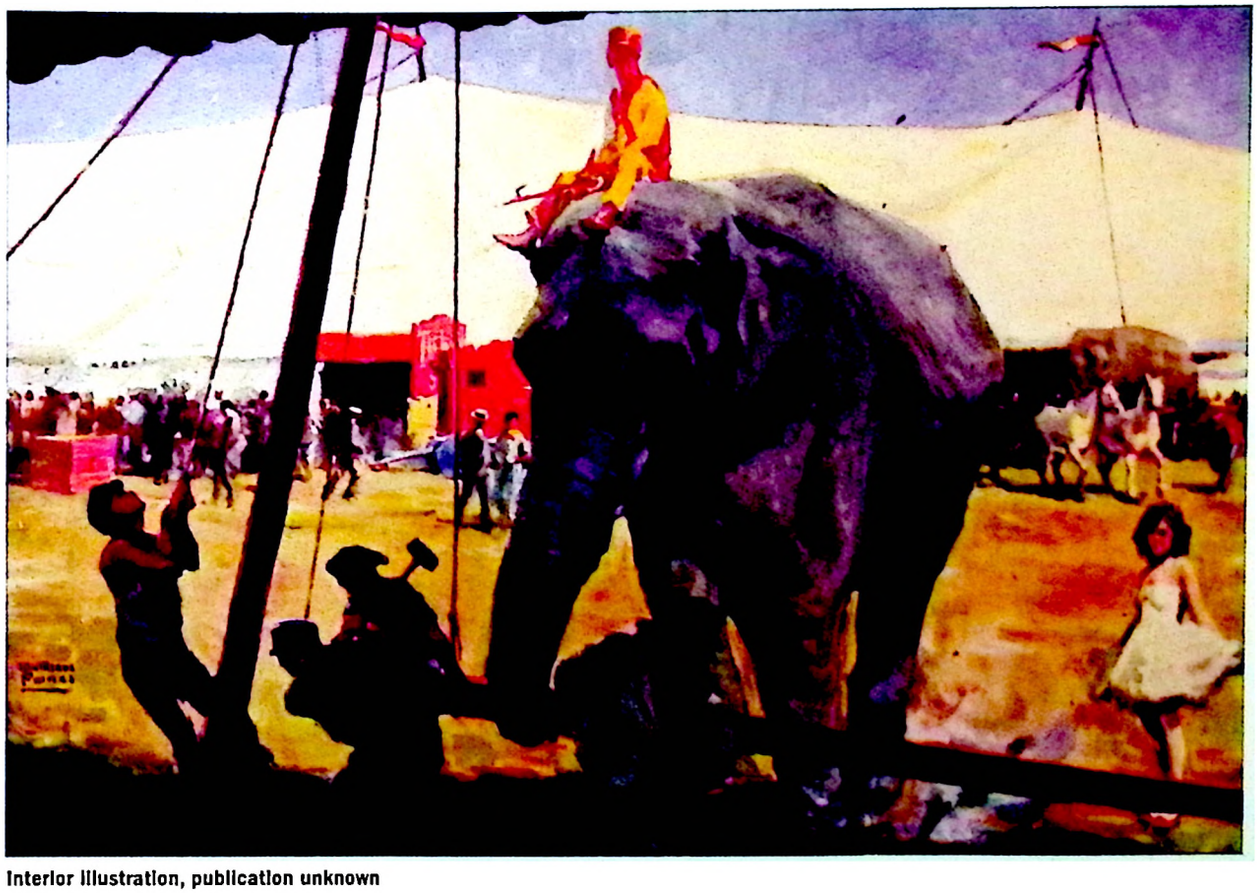


Original illustration for *Collier's*, April 3, 1943. Carbon pencil and white gouache, 14" x 17". Photograph courtesy of Illustration House, NY



Interior illustration for *Collier's*, April 16, 1938

Interior illustration, publication unknown



Interior illustration, publication unknown

Interior illustration for *Collier's*, July 19, 1941

After the success of *The Southern Part of Heaven*, which he also illustrated, Prince began working on two other books. One was to be a record of a trip that he and Lillian made out West. Prince was working on the other project, apparently a sequel to his boyhood memoirs, when he died of a self-inflicted gunshot wound in his Chapel Hill home in November 1951.

It's unsure what unfortunate turn of events led to this sad conclusion, but the act was premeditated. On November 10, 1951, on a Saturday morning at approximately 11 a.m., Prince called the local doctor Fred Patterson and told him: "Come right away. There's an emergency."

The *Chapel Hill Weekly* reported that upon arriving at the house, the doctor found two notes on the front door. One said, "I've shot myself in the studio. There's nothing else you can do for me. Please see about Lillian." The other said that he had been despondent, and gave a minutely detailed page of instructions on how to dispose of his affairs. The *Durham Herald* reported that close family friends and neighbors said that "he had appeared quite cordial and happy, even in the past few days."

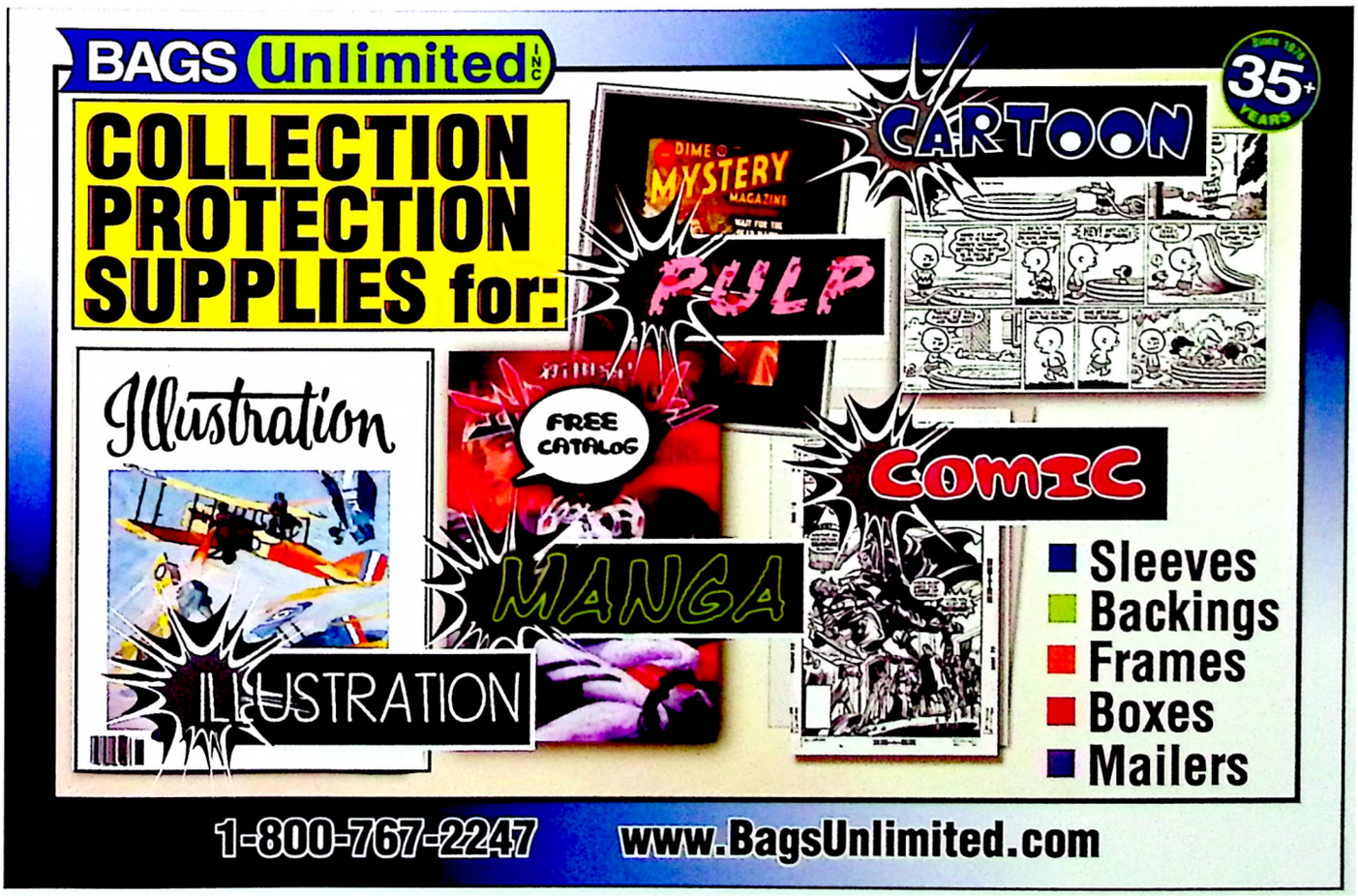
Lillian Prince died in New York in 1962. The couple had one adopted daughter Caroline, who returned to her biological parents in 1941. Both William and Lillian Prince are buried in the Chapel Hill Cemetery.

When Lillian Prince died in New York in 1962, she left $100,000 to the university for the Paul Green Theatre. The bequest ended in a lawsuit, with Mrs. Prince's heirs claiming that since the university had not used the money to build the theater, but as a ploy for the state to throw in funds, it ought not keep the money. The university won the lawsuit. Lillian donated her husband's artistic estate, including over 250 paintings and 1400 prints and drawings, to the Ackland Art Museum.

William Meade Prince compares a printer's proof with his orignal work, 1940s

— by Dan Zimmer, 2014

Special thanks to Tony Gleeson; Heritage Auctions, Ha.com; Illustration House, NY; and The Society of Illustrators for images used in this article.



New and Notable:

POPULAR SKULLTURE: THE SKULL MOTIF IN PULPS, PAPERBACKS, AND COMICS

EDITED BY MONTE BEAUCHAMP, INTRO BY STEVEN HELLER
176 PAGES, FULL COLOR
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KITCHEN SINK BOOKS/DARK HORSE BOOKS, 2014

Over the past several years, skulls have been popping up everywhere in popular culture. From Calvin Klein underwear ads, to Nike running shoes, to Zippo Lighters, to Ed Hardy T-shirts, to Dan Aykroyd's Crystal Head Vodka—along with cashmere sweaters, belts, ties, umbrellas, sneakers, swimsuits, golf wear, wall paper, prints, posters, greeting cards, keychains, candles, rings, and bracelets, the skull motif has appeared on nearly every consumer product imaginable.

This new book, *Popular Skullture* (edited and designed by Monte Beauchamp, designer and publisher of *BLAB!* magazine, the Krampus postcard books, and many more) is a whirlwind tour of over 160 of the rarest, oddest, weirdest, and most compelling skull covers to have ever appeared during the Golden Age of American publishing. From comic books, to pulps, to paperback books, hundreds of riveting and diverse skull-themed covers appeared from the 1930s through the mid-50s. This book covers them all.

Beautifully reproduced in a high-quality, full-color format, this new hardcover should satisfy even the most jaded skull-fetishists. Rarely has the phrase "Buy or die!" been more appropriate.

MASTERFUL MARKS: CARTOONISTS WHO CHANGED THE WORLD

EDITED BY MONTE BEAUCHAMP
128 PAGES, FULL COLOR
$24.99, HARDCOVER
SIMON AND SCHUSTER, 2014

In a first-of-its-kind collection, award-winning illustrators celebrate the lives of the visionary artists who created the world of comic art, and altered pop culture forever.

No one has told the story of comic art in its own medium, until now. In *Masterful Marks*, top illustrators—including Drew Friedman, Ryan Heshka, Arnold Roth, Dan Zettwoch, and Peter Kuper—reveal how 16 visionary cartoonists overcame massive financial, political, and personal challenges to create a new form of art that now defines our world.

Superhero comics didn't exist until two teenagers from Cleveland created the first superhero of all time: Superman. Advertising artist Theodor Geisel released his first book in 1937 as Dr. Seuss—and children's literature was never the same. Charles M. Schulz's perseverance and passion gave the world *Peanuts*, the world's most famous comic strip. Featuring these tales, and profiling such giants as Walt Disney, Robert Crumb, and the creators of *MAD*, *Tintin*, and manga, *Masterful Marks* illustrates how graphic storytelling became such a rich and popular medium.

AL PARKER: ILLUSTRATOR, INNOVATOR

BY STEPHANIE HABOUSH PLUNKETT, DAVID APATOFF AND LEIF PENG. INTRODUCTION BY KIT PARKER
208 PAGES, FULL COLOR
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AUAD PUBLISHING, 2014

Al Parker: Illustrator, Innovator is the latest volume in publisher Manuel Auad's series of books highlighting the greatest American illustrators (previous volumes concern Albert Dorne and Robert Fawcett.) In this latest volume, the spotlight is turned on the innovative and trend-setting work of one of the field's most important illustrators, Al Parker. This new book covers every aspect of Parker's illustrious career, and features a number of authoritative articles, hundreds of incredible full color illustrations, and rarely seen photographs.

As one of America's best known magazine illustrators from the 1940s to the 1960s, Parker was constantly experimenting and reinventing his style, pushing the limits of what was possible in the field of illustration. As a result, his influence on other illustrators was profound. While he had many imitators, none could match his versatility and fearless inventiveness. His innovations in composition, use of texture, and radical design changed the look of modern magazine spreads forver.

As Norman Rockwell famously said, "While the rest of us are working knee-deep in a groove, Al Parker is forever changing and improving."

JAMES GURNEY: WATERCOLOR IN THE WILD

BY JAMES GURNEY
73 MINUTES
$32.00 DVD
JAMES GURNEY, 2014

James Gurney established his reputation as a first-rate illustrator with his numerous paperback book cover illustrations, work for *Scientific American* magazine, and of course his brilliantly illustrated *New York Times* bestselling *Dinotopia* book series. In recent years, Gurney has established himself as a first rate art instructor as well, with his books *Imaginative Realism: How to Paint What Doesn't Exist*, and *Color and Light: A Guide for the Realist Painter*. His latest DVD, *Watercolor in the Wild*, continues in this direction, and the film is a must for artists looking to strengthen their skills in the immediate, though difficult to master, medium of watercolor. In the DVD, Gurney breaks down all of his materials, then explains and demonstrates his techniques in six plein-air painting adventures. Each project shown is thoroughly documented with a variety of camera angles, with thoughtful commentary overdubbed by Gurney at every stage. I was fascinated, and I think this is essential viewing for any young illustrator looking to master the medium of watercolor.

DAVID GROVE: AN ILLUSTRATED LIFE

BY DAVID GROVE
305 PAGES, FULL COLOR
$34.95, SOFTCOVER
NORFOLK PRESS, 2012

I first discovered the work of David Grove in an issue of *Communication Arts* magazine in 1981. His gouache and acrylic "rub out" techniques were mysterious and enigmatic to me, and while I noted a number of other illustrators utilized this approach, few of them could match Grove's fluid mastery of the style.

I was surprised recently to discover a fairly large softcover book had been released a few years ago, documenting Grove's greatest work, and filled with sketches, photographs, drawings, and much more. The book is still available, and I would highly recommend it to any fans of brilliant illustration work.

David's long and varied career included countless movie and theater posters, book covers, and advertisements for which he earned many awards. Some of his clients included film posters for Disney, Warner Bros., Orion, MGM/UA, and Fox. Some of his advertising clients included Sony, Pendleton, Eddie Bauer, Mercedes Benz, and Deutsche Bank.

David Grove was inducted into the Society of Illustrators Hall of Fame in 2007. He passed away on October 25, 2012 at the age of 72, following a long struggle with emphysema.

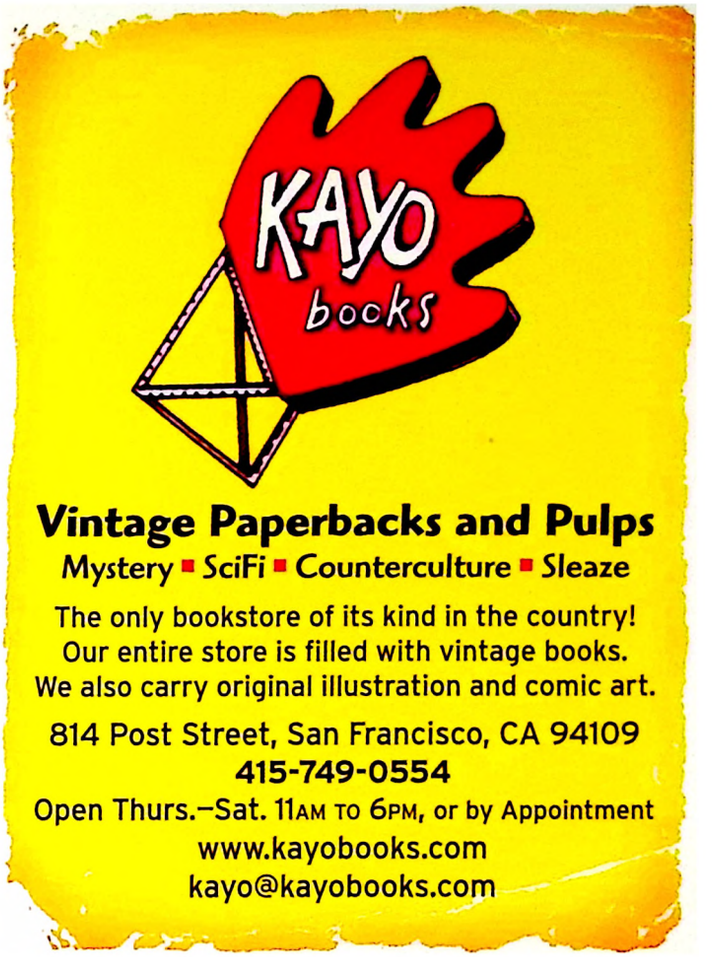
IMAGES #13

BY JIM VADEBONCOEUR
64 PAGES, FULL COLOR
$30.00, SOFTCOVER
JVJ PUBLISHING, 2014

Jim Vadeboncoeur began publishing *ImageS* magazine at about the same time I started *Illustration*, with both magazines premeiring in October of 2001. At the time, the internet was a mere shadow of what it is now, and information about the illustrators of the past was hard to come by. Today, of course, any published illustration from the past 100 years is often only a few clicks away, but in those early years publications like ours were manna from heaven for illustration aficionados.

Fast forward to today, and Jim is releasing his last issue of *ImageS*, his 18th so far (13 regular issues and 5 black and white only special publications.) It's been a great ride, and the magazine is going out with a bang with a beautiful 64 page issue, which also features the addition of a fifth color—gold—highlighting a selection of illustrations that were originally printed with this extra color, though with 1900s technology. The new versions look stunning (and in register!)

This issue of *ImageS* features works by Alphonse Mucha, Maxfield Parrish, J.C. Leyendecker, Howard Pyle, Howard Chandler Christy, Charles Chambers, Louis Chalon, Edmund Dulac, Thornton Oakley, Dean Cornwell, N.C. Wyeth, Jessie Willcox Smith, Willy Pogany, C. Coles Phillips, Norman Lindsay, and more. It's an essential addition to your collection.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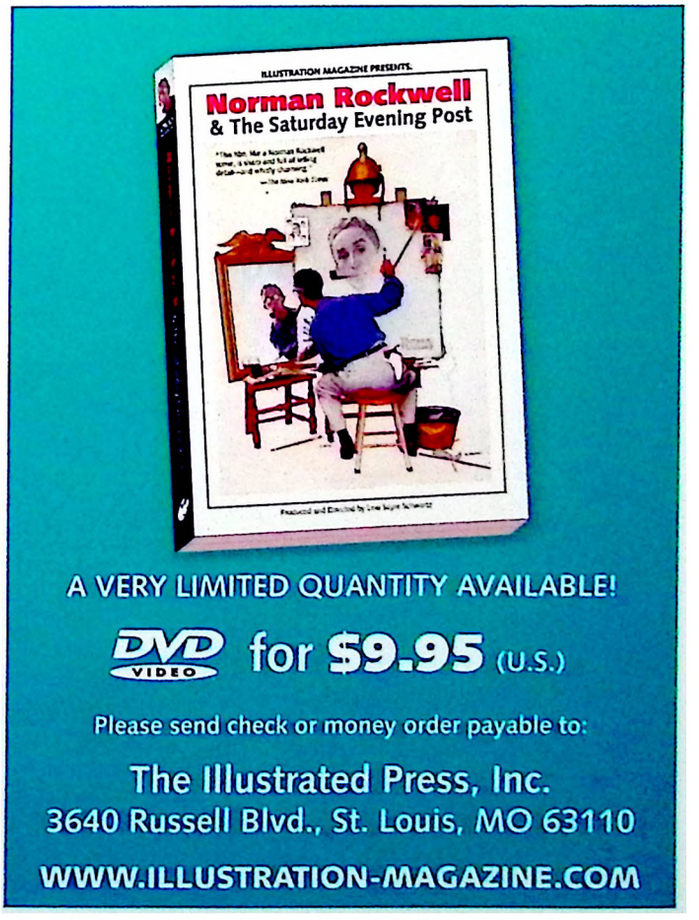
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EXHIBITIONS & EVENTS

The Art of Leo and Diane Dillon

October 21 through December 20, 2014
The Society of Illustrators, NY

Leo Dillon and Diane Sorber were born 11 days apart on opposite coasts—Leo in Brooklyn, New York, and Diane near Los Angeles, California. When they met at Parsons School of Design in New York City in 1954, each already aspired to a life in art. Meeting first through their artwork, each immediately recognized the talent and mastery of the other. Over the years, their competitive friendship evolved into a lasting marriage and artistic partnership.

The Dillons produced an incredible variety of drawings and illustrations for prints, book jackets, textbooks, album covers—and over 50 children's books. The approach they took and the media and techniques they used changed with each book, yet each project has certain distinct hallmarks: clean, precise lines, painstaking attention to detail, warmth of characterization, and innovative use of color. The range of styles they explored is no less impressive than the quality of each illustration. Among the many honors they received are a Hugo Award, two back-to-back Caldecott Medals—for *Ashanti to Zulu* and *Why Mosquitoes Buzz in People's Ears*—five *New York Times* Best Illustrated Awards, four *Boston Globe*/Horn Book Awards, two Coretta Scott King Awards, three Coretta Scott King Honors, and the Society of Illustrators Gold Medal.

For more information, visit: www.societyillustrators.org

Mac Conner: A New York Life

September 10 through January 11, 2015
Museum of the City of New York

McCauley ("Mac") Conner (born in 1913) grew up admiring Norman Rockwell's *Saturday Evening Post* magazine covers in his father's general store. He arrived in New York as a young man to work on wartime Navy publications, and stayed on to make a career in the city's vibrant publishing industry. Conner, who is currently 100 years old, created both advertising and editorial illustrations from the 1940s to the 1960s for publications like *Redbook*, the *Saturday Evening Post*, and *Cosmopolitan*. The exhibit will feature over 70 of the artist's original paintings.

Co-sponsored by The Modern Graphic History Library at Washington University in St. Louis, and the Rockwell Center for American Visual Studies.

For more information, visit: www.mcny.org

Mort Kunstler: The Art of Adventure

November 9, 2014 through March 8, 2015
The Norman Rockwell Museum, MA

Known today for his meticulously researched historical paintings, Mort Künstler is also a prolific illustrator who has worked on many assignments for more than 50 years—from paperback covers and men's adventure magazine illustrations to movie posters, model kit boxes, and advertisements for prominent corporations. His dramatic, beautifully-crafted images, conceived in every possible genre throughout his outstanding career, will be the focus of this exhibition, which draws from the artist's vast and highly-regarded body of work. His romance, war, and sporting illustrations for *True*, *Argosy*, the *Saturday Evening Post*, *Sports Afield*, *Outdoor Life*, *American Weekly*, *Men's Story* among others, and his contemporary historical paintings that capture the heroes and battles of the American Civil War, will be on view.

For more information, visit: nrm.org

Harvey Dunn and His Students

November 7, 2014 through May 30, 2016
The Norman Rockwell Museum, MA

An exceptional illustrator of America's Golden Age, Harvey Dunn (1884-1952) was a prodigy of legendary artist Howard Pyle. This first major exhibition of Dunn's art will feature illustrations for the prominent periodicals of his day, including *Scribner's*, *Harper's*, *Collier's Weekly*, *Century*, *Outing*, and the *Saturday Evening Post*. Original artworks by Dunn's students, including Dean Cornwell, Harold von Schmidt, Saul Tepper, John Clymer, among others, will also be featured.

For more information, visit: nrm.org

Know of any upcoming exhibitions or events related to the world of classic illustration? Email: illomag@gmail.com

Coming Soon in *Illustration*...

CHARLES DANA GIBSON

JOHN GANNAM

GEORGE PETTY

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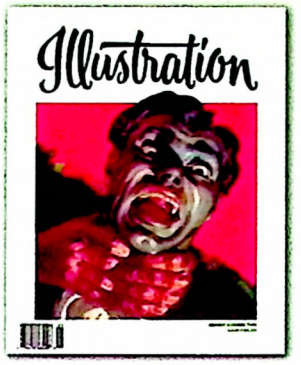

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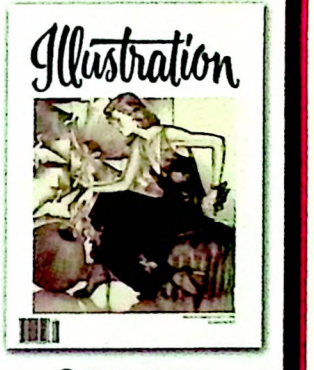

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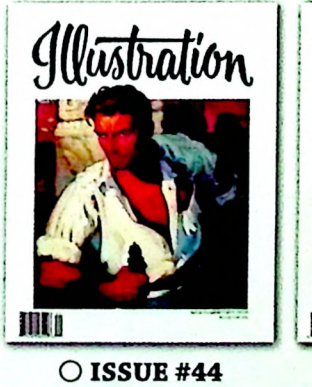

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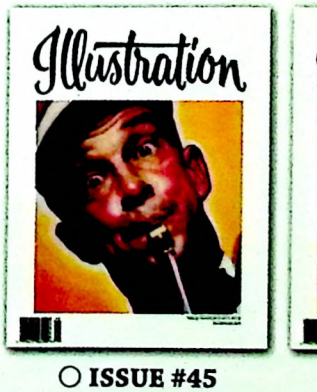

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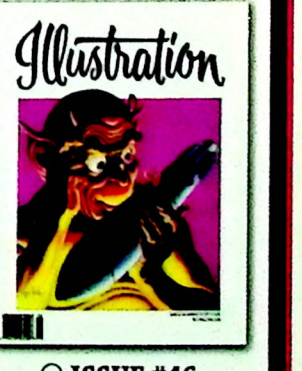

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